The chapel choir book

George W. Lloyd

Digitized by Google

HARVARD
DIVINITY
SCHOOL
Andover-Harvard
Theological Library

Digitized by Google

Digitized by Google

Digitized by Google

THE

CHAPEL CHOIR BOOK.

A COLLECTION OF CATHOLIC MUSIC,

CONSISTING OF

MASSES, ANTHEMS, CHANTS, AND HYMNS,

TO WHICH IS PREFIXED

A SHORT TREATISE ON THE ART OF SINGING.

DESIGNED FOR

PUBLIC WORSHIP, AND SUNDAY AND SINGING SCHOOLS.

EDITED BY

GEO. W. LLOYD.

BOSTON:
PUBLISHED BY PATRICK DONAHOE,

Digitized by Google

INDEX.

	Page
Asperges Me,	17, 18
Alma Redemptoris,	87
Ave Regina,	91
Adeste Fideles, — Christmas Hymn,	99
Alleluia, — Hymn for Easter,	108
Ave Maris Stella,	111
All ye who seek in hope and love,	122
Bright Mother of our Maker, hail,	125
Come, Holy Ghost, and through each heart,	121
Come, O Creator, Spirit blest,	121
Come, all Devout, Harmonious Tongues,	131
De Profundis,	101
Depart awhile, each thought of care, — Hymn for Christmas,	123
Elementary Principles of Music,	3
Explanation of Musical Terms,	9
Gaude Virgo,	132
Hosanna, — Anthem for Palm Sunday,	105
Hail, O Queen of Heaven enthroned,	120, 127
Jerusalem, my happy Home,	114
Litany of the Blessed Virgin Mary,	15, 16
Lucis Creator, No. 1,	84
Lucis Creator, No. 2,	85
Mass for the Dead,	137
Mass in G, by S. Wobbe,	28
Mass in F, by Natividad,	44
Magnificat,	86
Memento Domine, — Psalm,	102
Miserere, — Psalm,	103
My God, my Life, my Love,	122
Missa Regia,	133
Now with the rising, golden dawn,	120
O Filii et Filiæ,	108
O Salutaris Hostia,	111
O Power divine! O Charity,	115
O thou the Father's Image blest,	115
O blest Creator of the light,	117
O thou true Life of all that live,	118
Our limbs with tranquil sleep refreshed,	118
O thou pure Light of souls that love,	126
Parce Domine, — Anthem for Lent,	103
Responses at High Mass,	24
Regina Cœli,	93
Salve Regina,	95
Stabat Mater,	104, 105
Saving Host, we fall before Thee,	128
See the Paraclete descending,	129
Tantum Ergo,	98
Thou loving Maker of mankind,	116
The pall of night o'ershades the earth,	117
The fiery sun now rolls away,	119
Thou Crown of all the virgin choir,	126
The Red Sea's Dangers now are past,	130
Vocal Exercises,	10
Vidi Aquam,	22
Vespers, for Sundays,	76
Veni Creator,	110
Whither thus, in holy rapture,	125

M
2069
.C6

Entered according to Act of Congress, in the year 1850, by
PATRICK DONAHOE,
In the Clerk's Office of the District Court for the District of Massachusetts.

STEREOTYPED AT THE
BOSTON STEREOTYPE FOUNDRY.

Digitized by Google

ELEMENTARY PRINCIPLES OF MUSIC.

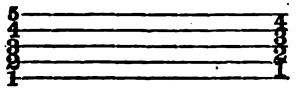
MUSICAL CHARACTERS are representatives of musical sounds; it is, therefore, of great importance to the pupil that these characters be well understood. A NOTE 𝅝 has three principal qualities, which must be so well known to the student, as to be distinguished at sight: —

1st. In regard to pitch — how high or how low is it?
2d. In regard to length — how long or how short is it?
3d. In regard to force — how loud or how soft is it?

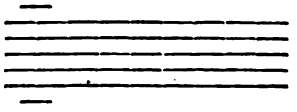
Notes have different values, and it is necessary that the value of each and its relation to others should be clearly understood. To accomplish this is the design of this little treatise, and should be the aim of every teacher. But more than this is necessary, and that is constant and patient practice, until the pupil can sing correctly at sight, without the help of an instrument.

THE STAFF.

This is the first thing made in the construction of a piece of music. The staff now generally used consists of five lines and four spaces, thus: —



These lines and spaces make nine degrees, which are counted from bottom to top. When more degrees are wanted, additional lines are made above or below the staff, thus: —



These are called added or leger lines.

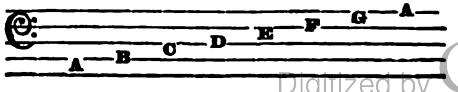
THE CLEFS.

There are two clefs now in general use for vocal music; viz., the G clef, made thus, and placed on the second line of the staff, and the F clef, thus, placed on the fourth line of the staff. The latter is used for the Bass, or lowest male voices, and the former for Soprano, Alto and Tenor; but it represents the Tenor an octave higher than it should be. This has been done in order to save the pupil the trouble of learning the C clef, formerly in use for the highest male voices. But the use of the G clef need cause no embarassment to the singer. Its only difficulty is in the harmony or counterpoint, where it is used "*con licenza.*"

The staff, by itself, has no definite meaning in regard to the pitch of notes, but with the clef each line and space has its own peculiarity. These lines and spaces are named from the first seven letters of the Alphabet. Thus the G clef determines that all the notes on the second line where it is placed are G; hence the second space is A, the third line B, and so on.

EXAMPLE.

The same follows from the F clef: —



Digitized by Google

The G in the fourth space of the Bass staff, represents the lowest tone on the Violin. The G on the second line, in the G or Treble staff, is one octave above the first. The pupil must commit the foregoing to memory, so as to name the letters on each staff without hesitation.

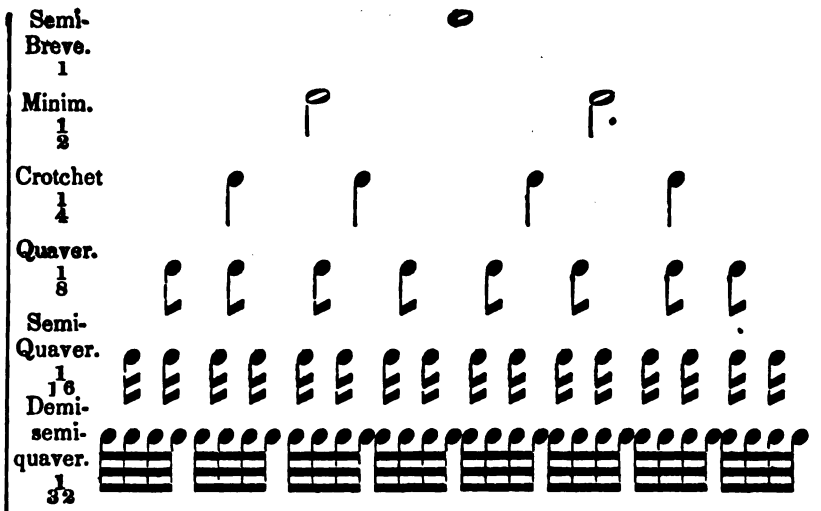
THE SCALE

Is a succession of five tones and two semitones. There are two scales — the Major, or greater, and the Minor, or lesser. The difference in the two consists in this: the Major scale has the semitones between the 3d and 4th, and the 7th and 8th degrees, ascending and descending. In the Minor scale the semitones are between the 2d and 3d, and 7th and 8th, ascending, and between the 5th and 6th, and 2d and 3d, descending. The first is most used and should be well understood by the beginner before attempting the Minor. The scales are named from the letter on which they begin: if the first note is A, it is called the scale of A, and so with the other letters. The scale is subdivided into 12 semitones, each of which may be the foundation of a particular scale. Hence there are twelve Major and twelve Minor Scales, but they are not all used in vocal music.

OF NOTES.

These are characters placed upon the staff and indicate the pitch and duration of sound. They are as follows: — Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver, The first is twice the length of the second, and so on, according to the following table:—

1 Semibreve	is equal to	2 Minims,	
1 Minim	"	2 Crotchets,	
1 Crotchet	"	2 Quavers,	
1 Quaver	"	2 Semiquavers,	
1 Semiquaver	"	2 Demisemiquavers,	

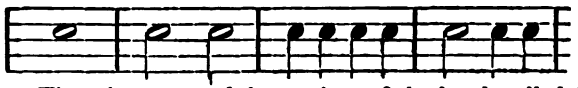


TIME.

Notes, when placed upon the staff, are divided by means of bars, thus: —

During the performance of a piece, the same length of time is measured to each bar, and every bar has the same value in notes.

EXAMPLE.



In singing, Time is measured by motions of the hand, called beats, and these are 2, 3, or 4, in a bar, according to the time. Time is divided into three sorts, Common, Triple, and Compound. Common Time has two marks, $\frac{2}{4}$ and C. Triple Time has three marks, $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$. Compound Time, two marks, $\frac{6}{4}$, and $\frac{6}{8}$. The lowest of these figures expresses the fractional part of a Semibreve, and the upper figure the number of these parts contained in a bar; thus, $\frac{2}{4}$ means two Crotchets in a bar; C, two minims, $\frac{3}{2}$ three minims; $\frac{6}{4}$, six Crotchets; and $\frac{6}{8}$, six quavers, or their equivalent.

Digitized by Google

RESTS,

Or marks of silence, are characters to correspond with the different kinds of notes in use. They are as follows: Semibreve, 𝄻; Minim, 𝄼; Crotchet, 𝄽; Quaver, 𝄾; Semiquaver, 𝄿; and Demisemiquaver, 𝅀; and the same time must be allotted to these as to the notes they take the place of.

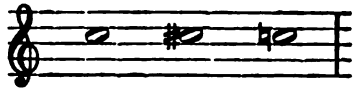
OF THE STAFF, CLEF, AND NOTES COMBINED.

These form the groundwork of a musical composition; disconnected, they are of no use, but united together, they are the only means of expressing musical sounds.

EXAMPLE.

THE SHARP, FLAT, AND NATURAL.

The Sharp ♯, when placed before a note, raises it one semitone. The Flat ♭, placed before a note, lowers it one semitone. The Natural ♮, before a note restores it to its original state, thus: —



In this example, the first and third notes are alike, but the second is a semitone higher than the other two. Sharps and Flats are used in the beginning of all pieces except in the key of C Major and A Minor: when so used, they are called Essential; but when used in the body of a composition, they are called Accidentals: in the first case, they affect the line or space in which they are written to the end of the piece; in the latter, they only apply to the bars in which they appear.

OF SOLMIZATION, OR SINGING BY SYLLABLES.

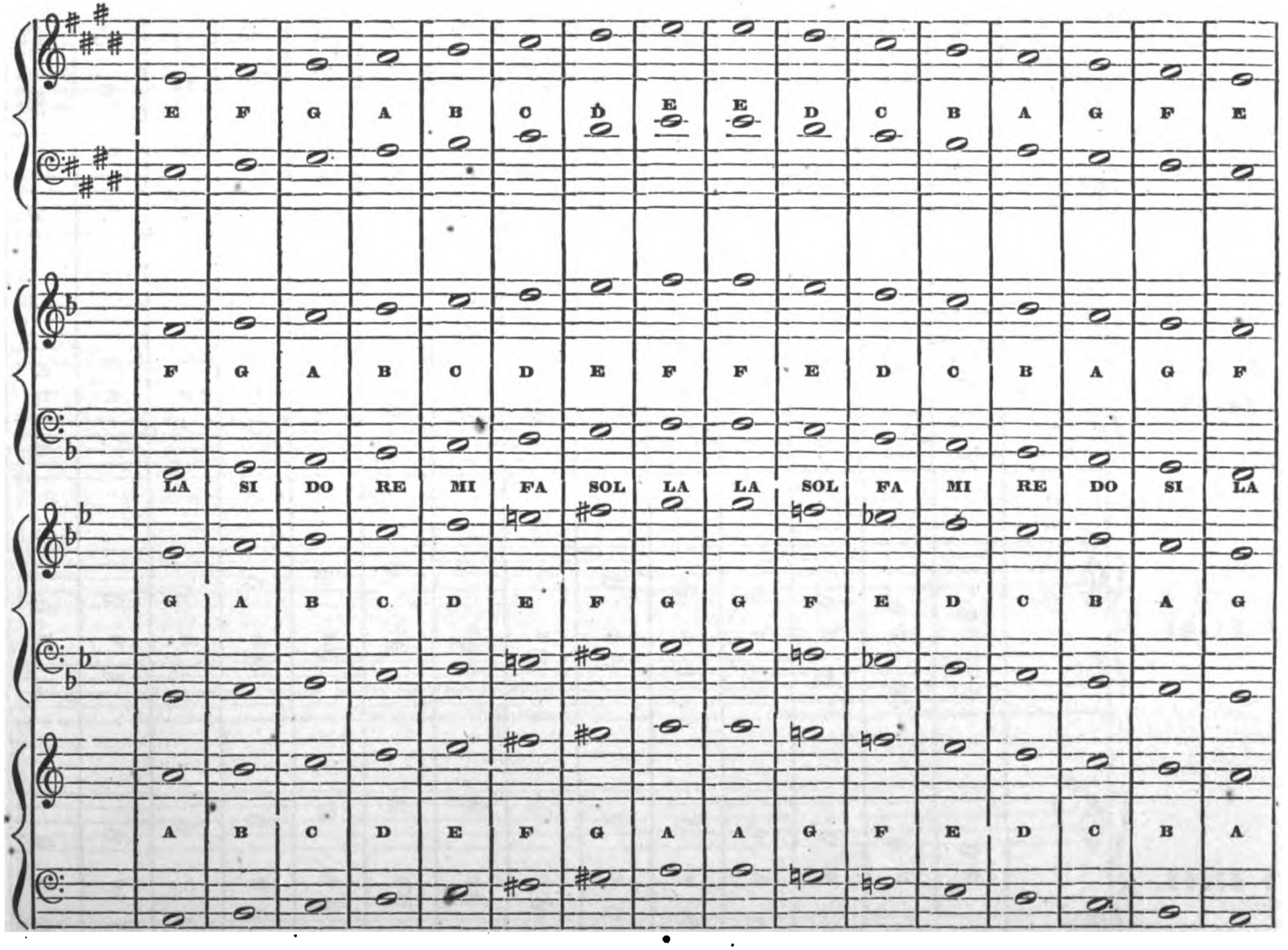
This is an artificial method of obtaining a correct enunciation of the tones and semitones of the Scale, which, if practised with care, diligence, and perseverance, will ultimately lead to a correct and pleasing style of performance; it also enables the singer to do his part as well in one key as another.

The following table exhibits the different keys, most in use, with the syllables to each. These should be committed to memory, and afterwards applied to the exercises in various keys, on page 10.

The teacher should explain the intervals, and the relation they have to the key note in the different Scales — observing that the semitones are always between the syllables Mi, Fa, and Si, Do.

Digitized by Google

Digitized by Google



N. B. The keys of A, B, D, and E, are sung the same, whether the signature be sharps or flats.

Digitized by Google

OTHER CHARACTERS USED IN VOCAL MUSIC.

The Slur ⁀ binds two or more notes together, thus :—

The notes so bound together are to be sung to one syllable. Staccato marks , , , , indicate that the notes over which they are placed are to be pronounced short and in about one half the usual time.

EXAMPLE.

To be sung as if written thus : —

The term *Legato* means the reverse of Staccato, viz., that the notes are to be held their exact length.

THE DOT.

The character placed *after* a note or rest increases its length *one half;* hence, a dotted Minim is equal to three Crotchets; a dotted Crotchet is equal to three Quavers, &c.

EXAMPLE.

A Double Bar ‖ is used to divide the different subjects of the piece, and a dash after the Double Bar, thus, ‖ shows a final close.

The Repeat, 𝄆 is a sign that what is contained within these marks is to be sung twice, the same as if the notes had been twice written.

The Pause 𝄐 indicates that the notes over which it is written may be held at the pleasure of the performer. So when placed over a rest, 𝄐. The Rest may be extended *ad libitum*. There are other signs used in vocal music, but these are all that are of importance, and more would only serve to embarrass the pupil and retard his progress.

The foregoing instructions have been rendered as plain and short as possible, in order that the pupil may commit them to memory : and it is hoped that no one who attempts to learn the art of singing will neglect this advice. A list of musical terms is added, with their definitions; this concludes the explanatory part of this work. Those who wish to acquire proficiency and elegance in the art, should take private lessons of some competent teacher.

Digitized by Google

A, signifies in, for, at, with, &c.
Adagio, (*or Ado*,) signifies the slowest time.
Ad libitum, at pleasure.
Affettuoso, in a style of execution adapted to express affection, tenderness, supplication and deep emotion.
Allegro, a brisk and sprightly movement.
Allegretto, less quick than Allegro.
Alto, Counter, or high Tenor.
Amoroso, in a soft and delicate style.
Andante, with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.
Andantino, quicker than Andante.
Anthem, a passage or passages of scripture set to music.
A tempo, in time.
Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.
Base, the lowest part in harmony.
Bis, this term denotes a repetition of a passage in music.
Brilliante, signifies that the movement is to be performed in a gay, showy and sparkling style.
Cantabile, elegant, graceful, melodious.
Canto, song; or, in choral compositions, the leading melody.
Canto fermo, plain song.
Chorus, a composition or passage designed for a full choir.
Chromatic, a term given to accidental semitones.
Con, with.
Con furia, with boldness.
Crescendo, *Cres.*, or <, with an increasing sound.
Con spirito, with spirit.
Da Capo, or *D. C.*, close with the first strain.
Del segno, from the sign.
Diminuendo, *Dim.*, or >, with a decreasing sound.
Dirge, a piece composed for funeral occasions.
Divolo, in a solemn and devout manner.
Duetto, or *Duet*, music consisting of two parts.
Dolce, sweetness, softness, gentleness, &c.
E, and.
Expression, that quality of composition, from which we receive a kind of sentimental appeal to our feelings.
Expressivo, with expression.
Forte, strong and full.
Fortissimo, very loud.
Fugue, or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.
Forzando, [or *fz.*] the notes over which it is placed are to be boldly struck with strong emphasis.
Giusto, in an equal, steady, and just time.
Grave, *Gravemente*, deep emotion.
Grazioso, graceful; a smooth and gentle style of execution, approaching to piano.
Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.
Interlude, an instrumental passage introduced between two vocal passages.
Interval, the distance between any two sounds.
Largo, somewhat quicker than *Grave*.
Larghetto, not so slow as *Largo*.
Legato, signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.
Lento, *Lentemente*, slow.
Ma, not.
Ma non troppo, not too much, not in excess.
Melody, an agreeable succession of sounds.
Men, less.
Mezza voce, with a medium fulness of tone.
Mezza, half, middle, mean.
Moderato, between Andante and Allegro.
Motto, much.
Non, not.——*Non troppo presto*, not too quick.
Oratorio, a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.
Overture, in dramatic music is an instrumental composition, which serves as an introduction.
Orchestra, the place or band of musical performances.
Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender and delicate.
Piano, or *Pia.*, soft.
Pianissimo, *Pianiss.*, or *PP*, very soft.
Poco, little, somewhat.
Pomposo, grand, dignified.
Presto, quick.
Prestissimo, very quick.
Quartetto, a composition consisting of parts, each of which occasionally takes the leading melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Recitative, a sort of style resembling speaking.
Rippienno, full.
Sempre, throughout; as *sempre piano*, soft throughout.
Soprano, the Treble or higher voice part.
Sostenuto, sustaining the sounds to the utmost of their nominal length,
Staccato, the opposite to Legato; requiring a short, articulate, and distinct style of performance.
Senza, without; *Senza Organo*, without the organ.
Siciliano, a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.
Soave, agreeable, pleasing.
Spirituoso, with spirit.
Solo, a composition designed for a single voice or instrument. Vocal solos, duets, &c., in modern music, are usually accompanied with instruments.
Subito, quick.
Symphony, a passage to be executed by instruments, while the vocal performers are silent.
Tacit, be silent.
Tardo, slowly.
Tempo, time.
Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.
Trio, a composition for three voices.
Tutti, all, all together.
Veloce, quick.
Vigoroso, with energy.
Verse, one voice to a part.
Vivace, in a brisk and lively manner.

The following exercises are intended for classes under the guidance, and with the necessary explanations of, a good master; but they can be used advantageously by individuals in private.

The pupil should beat the time in these lessons, and hold the notes their full length.

Digitized by Google

EACH LESSON TO BE PRACTICED UNTIL IT CAN BE SUNG CORRECTLY.

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

In singing Latin words, it is of the greatest importance that the vowels be correctly pronounced. The following is the rule, and must invariably be observed: *A* is like *a* in the word "*father;*" *e*, like *a* in the word "*maker;*" *i*, like *e* in the word "*me;*" *o*, as in "*go;*" and *u*, like "*ou*," but not like the English pronunciation "*you.*" In the diphthongs, the last letter only is pronounced.

The following detached words contain most of the vowel sounds.

Digitized by Google

THE LITANY OF THE BLESSED VIRGIN.

TO BE SUNG BEFORE MASS.

Sancta Maria,
Sancta Dei Genitrix,
Sancta Virgo Virginum,

Mater Christi,
Mater Divinæ Gratiæ,
Mater purissima,

Mater castissima,
Mater inviolata,
Mater intemerata,

Mater amabilis,
Mater admirabilis,
Mater Creatoris,

Ora pro nobis.

Mater Salvatoris,
Virgo prudentissima,
Virgo veneranda,

Virgo prædicanda,
Virgo potens,
Virgo clemens,

Virgo fidelis,
Speculum justitiæ,
Sedes sapientiæ,

Causa nostræ lætitiæ,
Vas spirituale,
Vas honorabile,

Ora pro nobis.

Vas insigne devotionis,
Rosa Mystica,
Turris Davidica,

Turris eburnea,
Domus aurea,
Fœderis arca,

Janua cæli,
Stella matutina,
Salus infirmorum,

Refugium peccatorum,
Consolatrix afflictorum,
Auxilium Christianorum,

Ora pro nobis.

Regina Angelorum,
Regina Patriarcharum,
Regina Prophetarum,

Regina Apostolorum,
Regina Martyrum,
Regina Confessorum,

Regina Virginum,
Regina Sanctorum omnium,
Regina Sanctorum omnium,

Ora pro nobis.

Agnus Dei, qui tollis peccata mundi
Parce nobis Domine.

Agnus Dei, qui tollis peccata mundi
Exaudi nos Domine.

Agnus Dei, qui tollis peccata mundi
Miserere nobis.

Digitized by Google

ANOTHER LITANY.*

* See words on the preceding page.

Digitized by Google

Digitized by Google

The Anthem is repeated as far as the Ps. Miserere. On Passion and Palm Sunday the Gloria Patri is not sung; but after the Ps. Miserere, Asperges me is repeated.

ANOTHER ASPERGES.

Digitized by Google

La - va - - - bis me, et su-per - ni-vem, su - per - - ni - - - vem de - al - - ba - - - bor.

Mi - se - - re - - re me - - - i De - - us. se - cun-dum mag-nam, mi - se - ri - cor - diam tu - - am

Digitized by Google

Digitized by Google

RESPONSES.

***Priest* 1*st*.** Ostende nobis Domine misericordiam tuam.

***Priest* 2*d*.** Domine exaudi orationem meam.

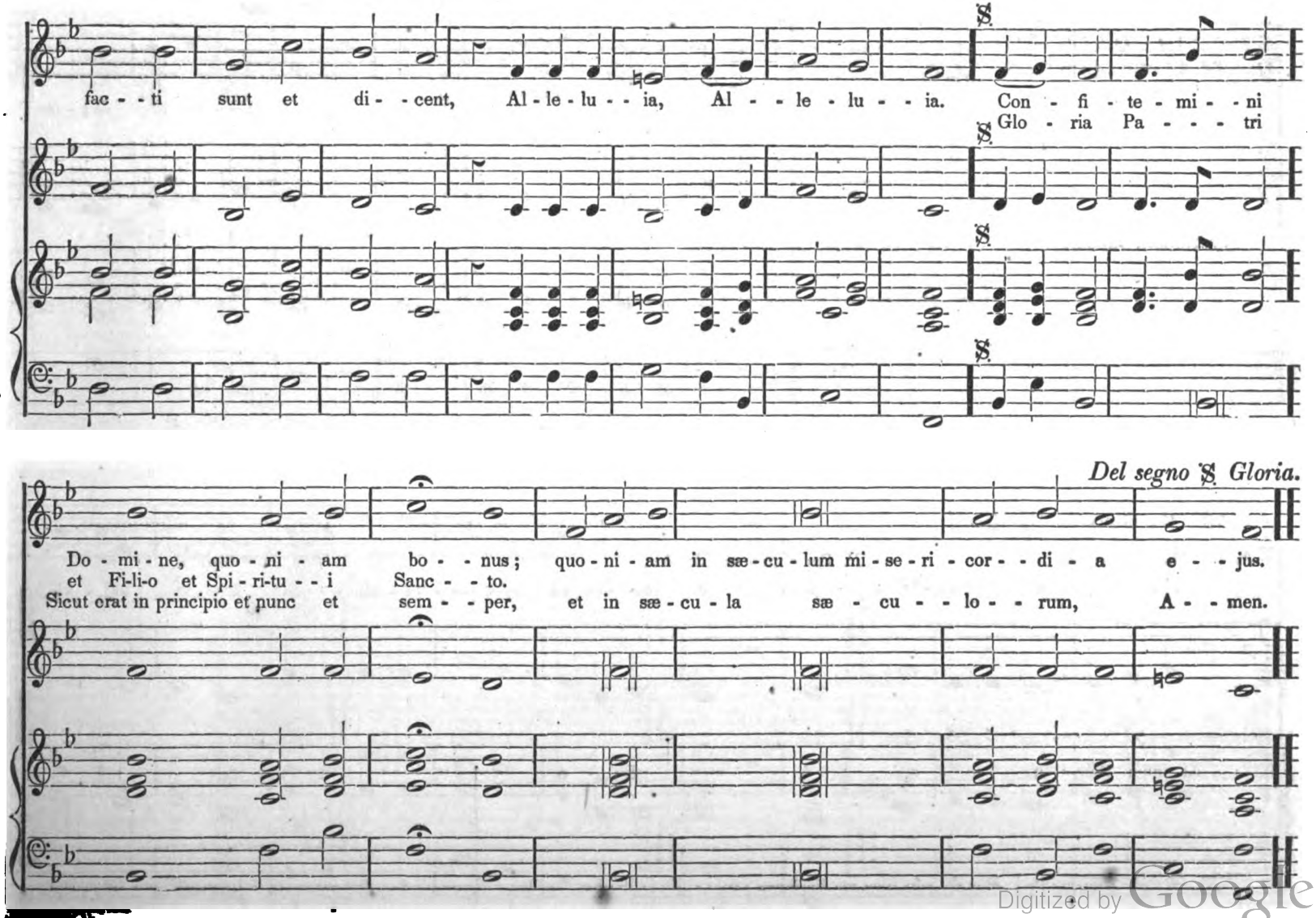
***Priest*.** Dominus vobiscum.

Digitized by Google

VIDI AQUAM.

Easter Time

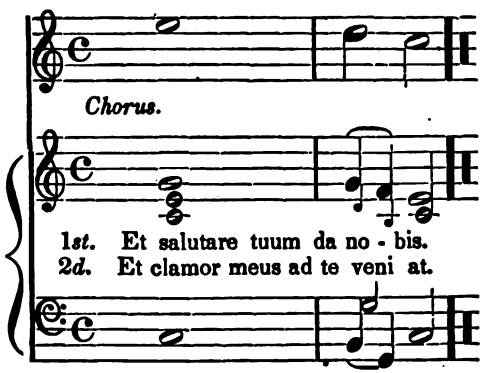
Digitized by Google



Digitized by Google

Priest 1*st.* Ostende nobis Domine misericordiam tuam.

Priest 2*d.* Domine exaudi orationem meam.



Priest. Dominus vobiscum.

RESPONSES AS SUNG IN HIGH MASS.

After the Gloria in Excelsis.

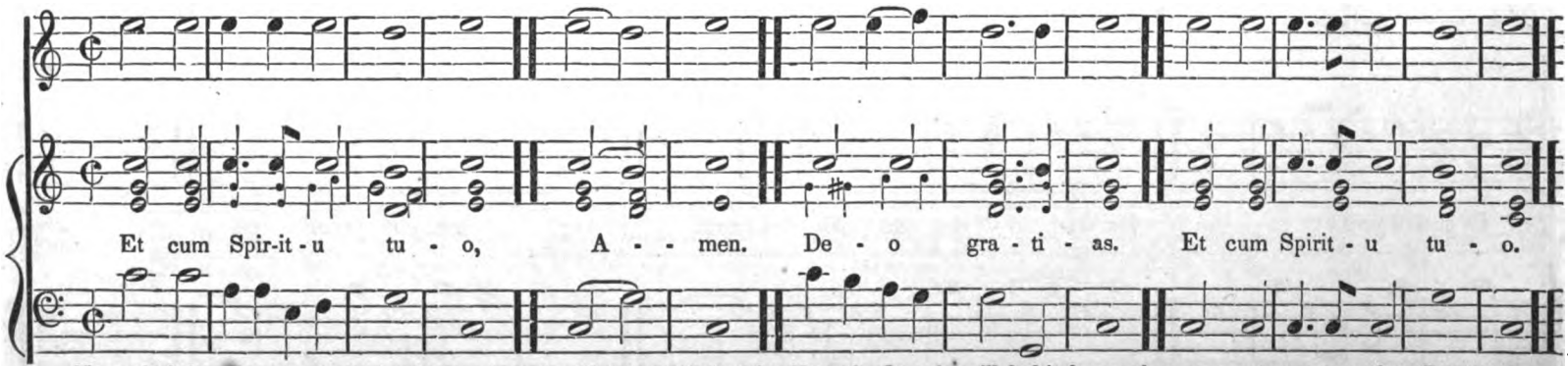
Priest. Dominus vobiscum.

At the end of the Epistle.

P. Per omnia sæcula, &c.

After the Book is removed.

P. Dominus vobiscum.



Note. As it is a general rule to take the tone from the officiating Priest at the Altar, the Organist will find it frequently necessary to transpose these Responses

Digitized by Google

At the end of the Gospel. After the Credo. At the Preface.

P. Sequentia sancti Evangelii, &c. *P.* Dominus vobiscum. *P.* Per Omnia.

P. Dominus vobiscum. *P.* Sursum Corda. *P.* Gratias agamus, &c. *P.* Per omnia, &c.

Digitized by Google

At the end of Pater noster. **After the Chalice is removed.**

P. Per omnia, &c. *P.* Pax Domini sit semper vobiscum. *P.* Dominus vobiscum. *P.* Per omnia sæcula, &c.

P. Dominus vobiscum. *P.* Ite missa est—or Benedicamus Domino. Or thus No. 2.

Digitized by Google

No. 3.

When a Bishop officiates.

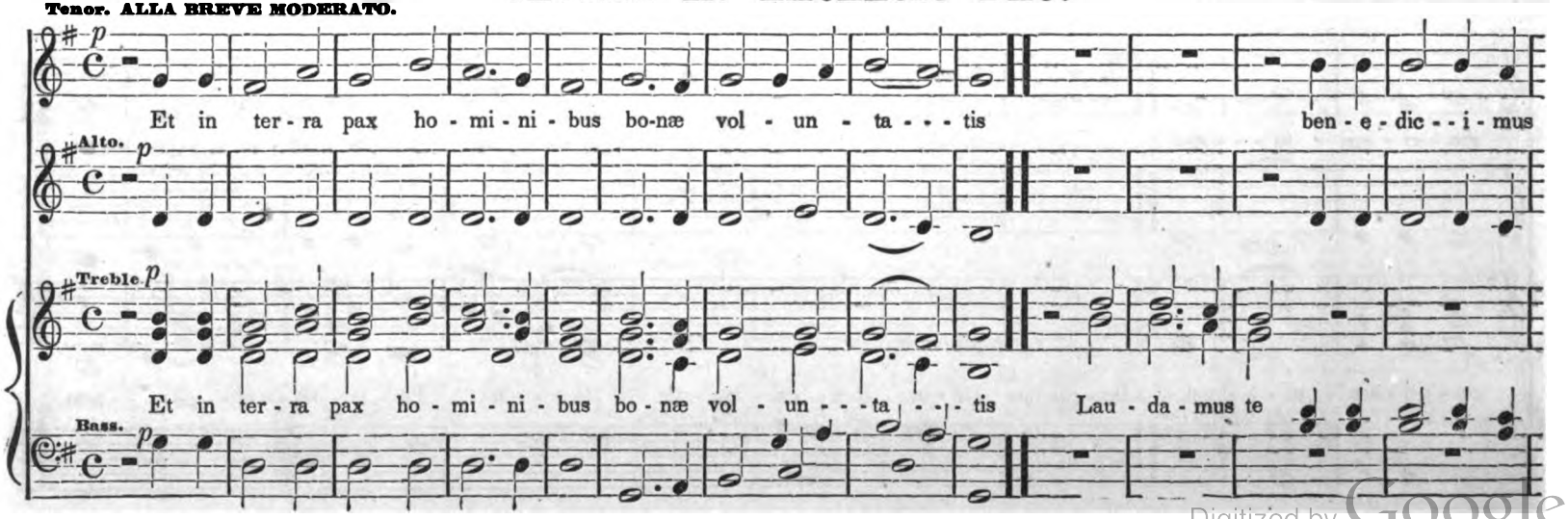
Digitized by Google

MASS IN G. MAJOR.

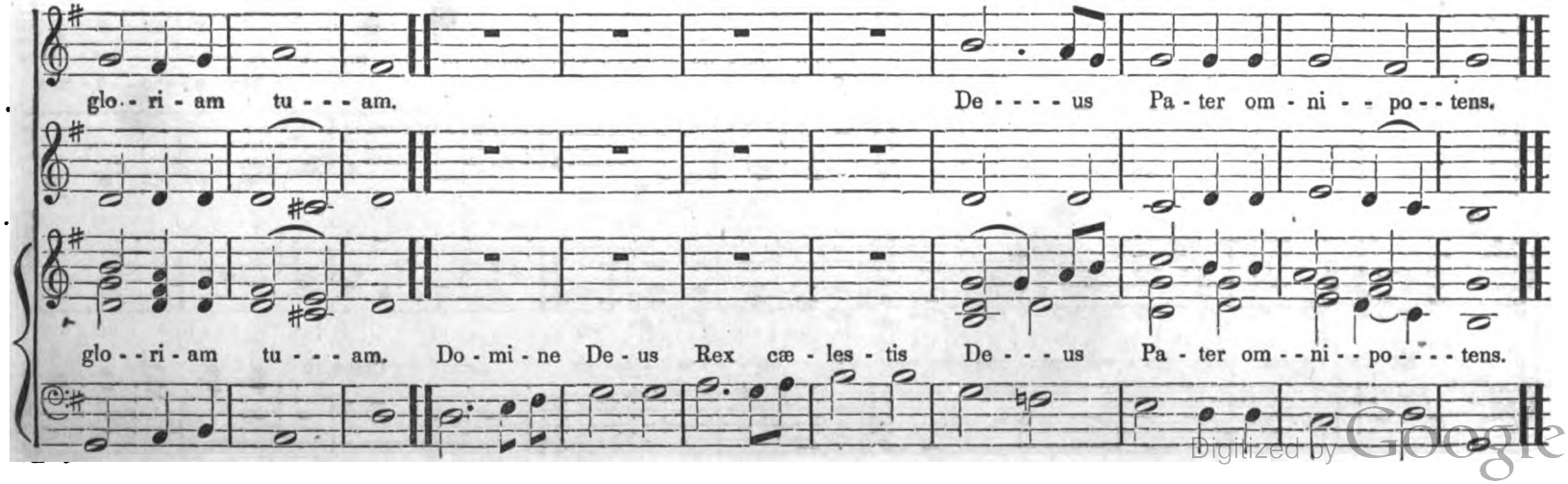
FOR FOUR VOICES.

COMPOSED BY WEBBE, SENIOR.

GLORIA IN EXCELSIS DEO.



Digitized by Google



Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

tutti.

Ho - san - na in ex - cel - sis.

no - mi - ne Do - mi - ni Ho - san - na Ho - san - na in ex - cel - - sis Ho - san - na in ex - cel - sis.

AGNUS DEI.

Tenor. *Larghetto.*

Ag - - nus De - - i qui tol - - lis pec - ca - ta mun - - di mi - - se - re - - - - re no - - - - - - bis. Ag - nus

Alto.

Treble. *Larghetto.*

Ag - - nus De - - i qui tol - - lis pec - ca - - ta mun - - di mi - - se - re - - - re no - - - - - bis. Ag - nus

Bass.

Gt. Diap.

Digitized by Google

Digitized by Google

MASS FOR THREE VOICES.

JOACHIM NATIVIDAD.
Organ part by V. NOVELLO.

e - - - - - - - - - lei - - - - - - son - - - - - - e -
1st and 2nd Treble.
TUTTI ADAGIO.
Ky - - - - - ri - - e
e - - - - - - - - - - - lei - - - - - son
e - - - - - - - - - lei - - - - son
e - - le - - - i - - -
Bass.
Ky - - - - - ri - - e
Ky - - ri - - - e
Ky - - ri - e
e - - - - - - -
Organ.
tr
2 Diapasons & Principal.
- - - - - - le - i - son - e - - - - - - - - - - - lei - - - - - - - - son - e - lei - - - - - - - - - - - - - - -
8vi.
- - - - - - - - - - - - - - -

Digitized by Google

GLORIA.

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

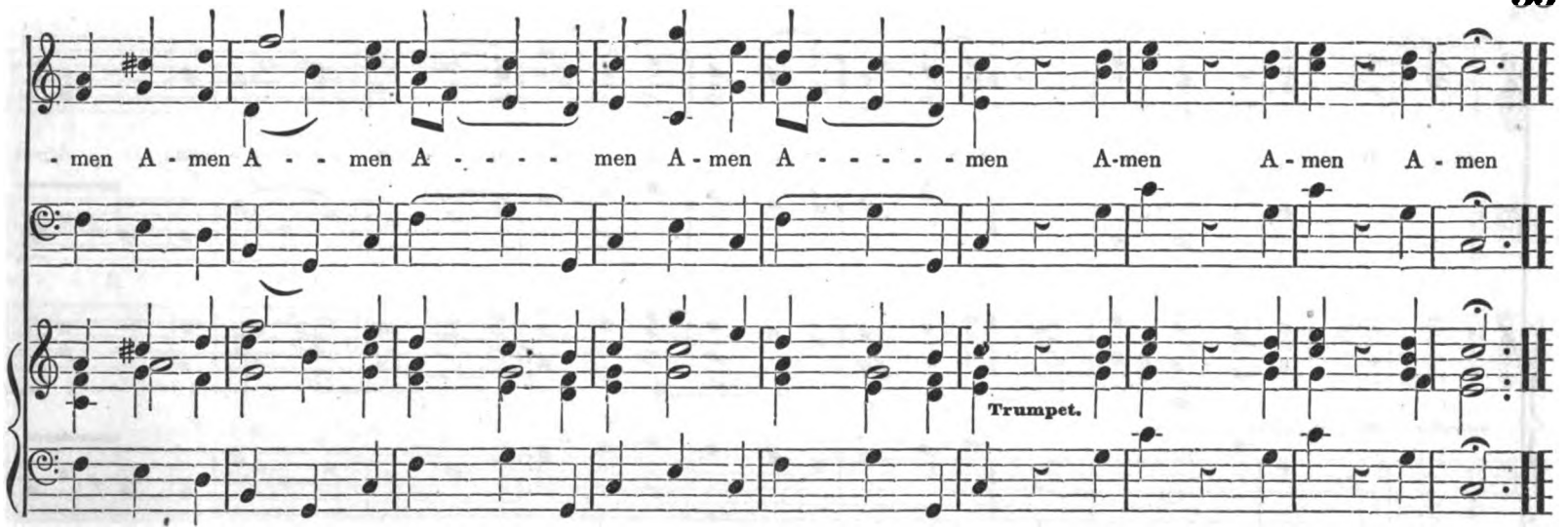
Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google



CREDO.

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

DUETTO ANDANTE.

qui ve - - - - - nit in

Digitized by Google

Repeat the Hosanna 𝄋 preceding page.

AGNUS DEI.

Digitized by Google

Digitized by Google

Do - - mi - ni Bene - dic - tus qui ve - nit in no - mine in no - mi-ne Do - - mi - ni

Repeat the Hosanna preceding page.

AGNUS DEI.

Andante. SOLI.

Ag - nus De - i qui tol - lis pec - - ca - ta pec-ca - ta mun-di

p

[10]

Digitized by Google

Digitized by Google

Digitized by Google

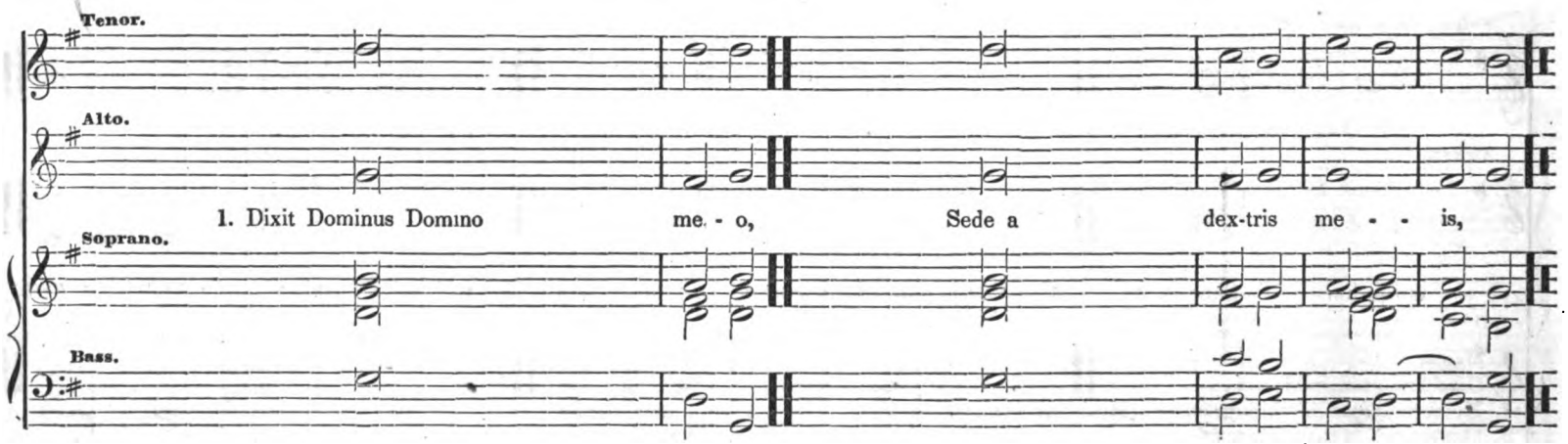
VESPERS FOR SUNDAYS.

Digitized by Google

* From Saturday before Septuagesima Sunday, till Saturday in Holy-week, instead of "Alleluia," sing "Laus tibi, Domine, Rex æternæ gloriæ," as above.

Digitized by Google

DIXIT DOMINUS, PSALM CIX.



2. Donec ponam inimicos - - - - - - - - - -	tu - os,	scabellum - - - - - -	pe-dum	tuo-	rum.	3
3. Virgam virtutis tuæ emittet Dominus ex - - - - - -	Si - on,	Dominare in medio inimi- - -	co-rum	tuo-	rum.	4
4. Tecum principium in die virtutis tuæ, in splendoribus sanc-	to - rum,	ex utero ante luci- - - - -	ferum	gen-	ui te.	5
5. Juravit Dominus, et non pœnitebit - - - - -	e - um,	Tu es sacerdos in æternum, secun-	Mel-	chis-	e - dech.	6
6. Dominus a dextris - - - - - - - -	tu - is,	confregit in die iræ - dum ordinem	su-æ	re-	ges.	7
7. Judicabit in nationibus, implebit - - - - - -	rui - nas,	conquassabit capita in - - -	ter-ra	mul-	to - rum.	8
8. De torrente in via - - - - - - - -	bi - bet,	propterea exal- - - - - -	ta-bit	ca-	put.	9
9. Gloria Patri, et - - - - - - - - -	Filio,	et Spiri- - - - - - -	tu - i	Sanc-	to.	10
10. Sicut erat in principio, et nunc, et - - - -	semper,	et in sæcula sæcu- - - -	lo-rum.	A-	men.	

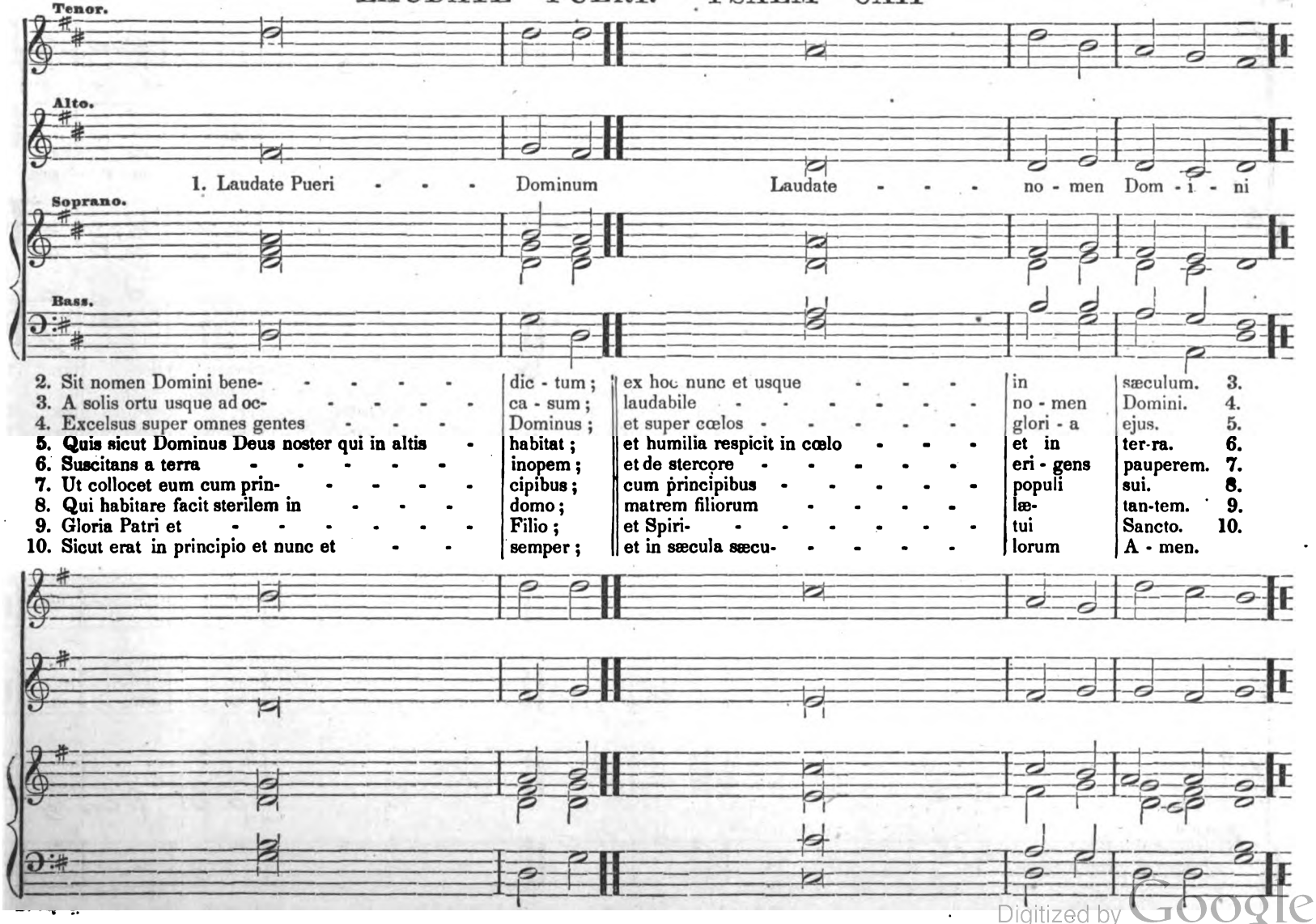
Digitized by Google

2. Magna - - - - - - - - -	opera	Domini;	exquisita in omnes volun- - -	tates	e-	jus. 3.
3. Confessio et magnificentia - - - - -	opus	ejus;	et justitia ejus manet in - -	sæculum	sæ-	culi. 4.
4. Memoriam fecit mir- bilium suorum, misericors et mise-	rator	Dominus;	escam dedit - - - - -	timen-	ti-bus	se. 5.
5. Memor erit in sæculum testa- - - - - -	menti	sui;	virtutem operum suorum annuntiabit	populo	su-	o. 6.
6. Ut det illis hæredi- - - - - -	tatem	gentium;	opera manuum ejus veritas -	et ju-	di-	cium. 7.
7. Fidelia omnia mandata ejus, confirmata in - -	sæculum	sæculi;	facta in veritate et - - -	æqui-	ta-	te. 8.
8. Redemptionem misit - - - - - -	populo	suo;	mandavit in æternum testa- -	mentum	su-	um. 9.
9. Sanctum et terribile - - - - - -	nomen	ejus;	initium sapientiæ - - -	timor	Do-	mini. 10.
10. Intellectus bonus omnibus faci- - - - -	entibus	eum:	laudatio ejus manet in - - -	sæculum	sæ-	culi. 11.
11. Gloria - - - - - - - - -	Patri et	Filio;	et Spiri- - - - -	tui	Sanc-	to. 12.
12. Sicut erat in principio, et - - - - -	nunc, et	sem per,	et in sæcula sæcu- - - -	lorum.	A-	men.

Digitized by Google

2. Potens in terra erit - - - - - - - -	semen	ejus ;	generatio rectorum - -	bene-	dice-	tur.	3.
3. Gloria et divitiæ in - - - - - - - -	domo	ejus ;	et justitia ejus manet in -	sæculum	sæcu-	li.	4.
4. Exortum est in tenebris - - - - - - -	lumen	rectis ;	misericors et miserator -	et	jus-	tus.	5.
5. Jucundus homo qui miseretur et commodat, disponet ser-	in ju-	dicio ;	quia in æternum non -	commo-	vebi-	tur.	6.
6. In memoria æterna - - - [mones suos	erit	justus ;	ab auditione mala [piciat ini-	non ti-	me-	bit.	7.
7. Paratum cor ejus sperare in Domino, confirmatum - -	est cor	ejus ;	non commovebitur donec des-	micos	su-	os.	8.
8. Dispersit dedit pauperibus, justitia ejus manet, in - -	sæculum	sæculi ;	cornu ejus exaltabitur -	in	glori-	a.	9.
9. Peccator videbit et irascetur, dentibus suis fremet -	et ta -	bescet ;	desiderium pecca- - -	torum	peri-	bit.	10.
10. Gloria - - - - - - - - -	Patri, et	Filio,	et Spiri- - - -	tui	Sanc-	to.	11.
11. Sicut erat in principio, et - - - - - - -	nunc, et	semper,	et in sæcula sæcu- - -	lorum.	A -	men.	

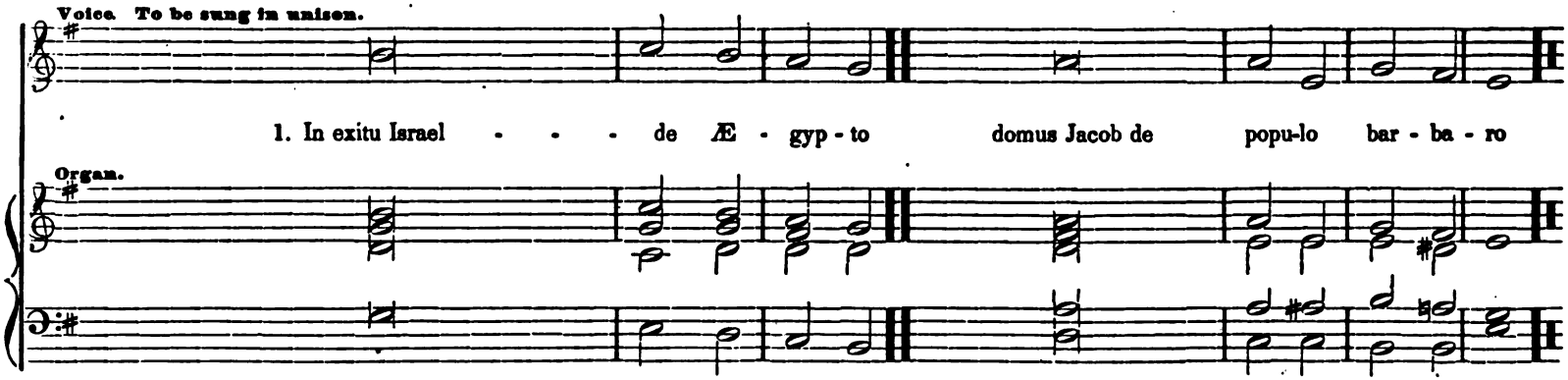
Digitized by Google



2. Sit nomen Domini bene- - - - - -	dic - tum ;	ex hoc nunc et usque - - - -	in	sæculum.	3.
3. A solis ortu usque ad oc- - - - - -	ca - sum ;	laudabile - - - - - - - -	no - men	Domini.	4.
4. Excelsus super omnes gentes - - - -	Dominus ;	et super cœlos - - - - - -	glori - a	ejus.	5.
5. Quis sicut Dominus Deus noster qui in altis -	**habitat ;**	**et humilia respicit in cœlo - - - -**	**et in**	**ter-ra.**	**6.**
6. Suscitans a terra - - - - - - -	**inopem ;**	**et de stercore - - - - - -**	**eri - gens**	**pauperem.**	**7.**
7. Ut collocet eum cum prin- - - - - -	**cipibus ;**	**cum principibus - - - - - -**	**populi**	**sui.**	**8.**
8. Qui habitare facit sterilem in - - - -	**domo ;**	**matrem filiorum - - - - -**	**læ-**	**tan-tem.**	**9.**
9. Gloria Patri et - - - - - - - -	**Filio ;**	**et Spiri- - - - - - - -**	**tui**	**Sancto.**	**10.**
10. Sicut erat in principio et nunc et - - -	**semper ;**	**et in sæcula sæcu- - - - - -**	**lorum**	**A - men.**	

Digitized by Google

IN EXITU ISRAEL. PSALM CXIII.



2. Facta est Judea sanctifi- - - - -	ca - tio	e - jus ;	Israel po- - - -	tes - tas	e- -	jus. 3.
3. Mare vi- - - - - - - - -	dit et	fu - git ;	Jordanis conversus -	est re-	tror- -	sum. 4.
4. Montes exultaverunt - - - - - -	ut a-	rie - tes ;	et colles sicut - - -	ag - ni	ovi- -	um. 5.
5. Quid est tibi mare - - - - - - -	quod fu-	gisti ;	et tu Jordanis quia conversus	es re-	tror- -	sum. 6.
6. Montes exultastis sicut - - - - - -	ari- -	etes ;	et colles sicut - -	ag - ni	ovi- -	um. 7.
7. A facie Domini mo- - - - - - -	ta est	terra ;	a facie - - - -	De - i	Ja- -	cob. 8.
8. Qui convertit petram in stag- - - - -	na a-	quarum ;	et rupem in fon- - -	tes a-	qua- -	rum. 9.
9. Non nobis Domi- - - - - - - -	ne non	nobis ;	sed nomini tu- - -	o da	glori- -	am. 10.
10. Super misericordia tua et veritate tua ne quando	di-cant	gentes ;	ubi est - - - -	De - us	eo- -	rum. 11.
11. Deus autem nos- - - - - - - -	ter in	cœlo ;	omnia quæcunque - -	voluit	fe- -	cit. 12.
12. Simulacra Gentium argen- - - - - -	tum et	aurum ;	opera ma- - - -	nu - um	homi- -	num. 13.
13. Os habent et - - - - - - - -	non lo-	quentur ;	oculos habent et - -	non vi-	de- -	bunt. 14.
14. Aures habent et - - - - - - -	non au-	dient ;	nares habent et - -	non odo-	ra- -	bunt. 15.
15. Manus habent et non palpabunt, pedes habent et non	am-bu-	labunt ;	non clamabunt in gut- -	ture -	su- -	o. 16.
16. Similes illis fiant qui - - - - - -	faciunt	ea ;	et omnes qui confi- -	dunt in	e- - -	is. 17.
17. Domus Israel spera- - - - - - -	vit in	Domino ;	adjutor eorum et protec- -	tor e-	orum -	est. 18.
18. Domus Aaron spera- - - - - - -	vit in	Domino ;	adjutor eorum et protec-	tor e-	orum -	est. 19.
19. Qui timent Dominum sperave- - - - -	runt in	Domino ;	adjutor eorum et protec- -	tor e-	orum -	est. 20.
20. Dominus memor - - - - - - - -	fuit	nostri ;	et bene- - - -	dix - it	no- -	bis. 21.
21. Benedixit - - - - - - - - -	domui	Israel ;	benedixit - - - -	domui	Aa- -	ron. 22.
22. Benedixit omnibus qui - - - - - -	timent	Dominum ;	pusillis - - -	cum ma-	jori- -	bus. 23.
23. Adjiciat Domi- - - - - - - - -	nus su-	per vos ;	super vos et super - -	fili - os	yes- -	tros. 24.
24. Benedicti - - - - - - - - -	vos a	Domino ;	qui fecit cœ- - -	lum et	ter- -	ram. 25.
25. Cœlum - - - - - - - - -	cœ-li	Domino ;	terram autem dedit - -	filiis	homi- -	num. 26.
26. Non mortui lauda- - - - - - - -	bunt te	Domine ;	neque omnes qui descen-	dunt in	infer- -	num. 27.
27. Sed nos qui vivimus bene- - - - - -	dicimus	Domino ;	ex hoc nunc et - -	us - que in	sæcu- -	lum. 28.
28. Gloria - - - - - - - - - -	Patri et	Filio,	et Spiri- - - -	tu - i	Sanc- -	to. 29.
29. Sicut erat in principio et - - - - -	nunc et	semper ;	et in sæcula sæcu- - -	lo - rum.	A- -	men.

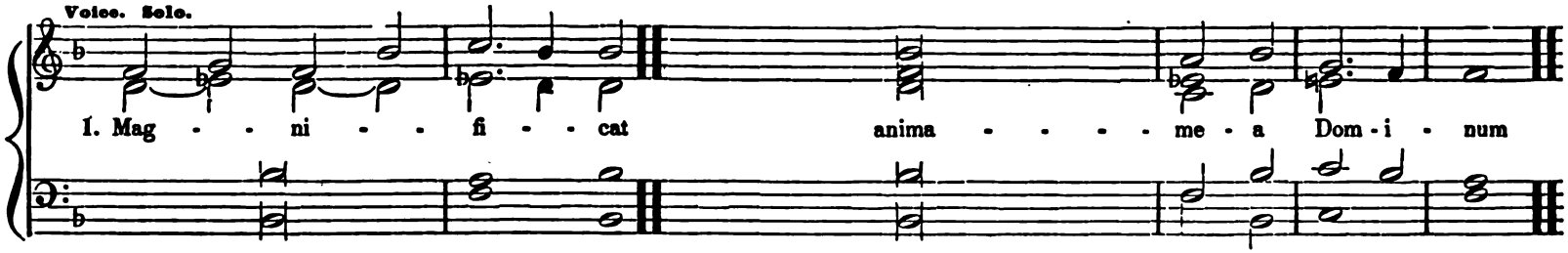
Digitized by Google

Digitized by Google

LUCIS CREATOR. No. 1.

Digitized by Google

Digitized by Google



3. Quia respexit humilitatem ancillæ	suæ - -	ecce enim ex hoc beatam me dicent omnes }	ra- - ti	o- - -	nes. 4.
4. Quia fecit mihi magna qui potens	est - -	et sanctum - - - - - [gene- }	no- - men	e- - - -	jus. 5.
5. Et misericordia ejus a progenie in pro-	genies - -	timen- - - - - - - - -	ti- bus	e- - -	um. 6.
6. Fecit potentiam in brachio -	suo - -	dispersit superbos mente - - -	cor- - dis	su- - -	i. 7.
7. Deposuit potentes de - -	sede - -	et exal- - - - - - - -	ta- - vit	hu- - mi-	les. 8.
8. Esurientes implevit - -	bonis -	et divites di- - - - - - - -	mi- - sit	in- - a-	nes. 9.
9. Suscepit Israel puerum - -	suum - -	recordatus miseri- - - - -	cor- - diæ	su- - -	æ. 10.
10. Sicut locutus est ad Patres -	nostros -	Abraham et semini - - - -	e- - jus in	sæcu- -	la. 11.
11. Gloria Patri et - - -	Filio - -	et Spiri- - - - - - -	tui - -	Sanc- -	to. 12.
12. Sicut erat in principio et nunc et	semper -	et in sæcula sæcu- - - - - -	lorum. -	A- - -	men.

Digitized by Google

SOPRANO SOLO. From Advent to Purification, inclusive.

Digitized by Google

Digitized by Google

[12]

Digitized by Google

Response — "Et concepit de Spiritu Sancto." After Advent — "Dei Genitrix, intercede pro nobis."

Digitized by Google

AVE REGINA.

Digitized by Google

Response — "Da mihi virtutem contra hostes tuos."

Digitized by Google

REGINA CŒLI.

From Easter to Trinity Sunday.

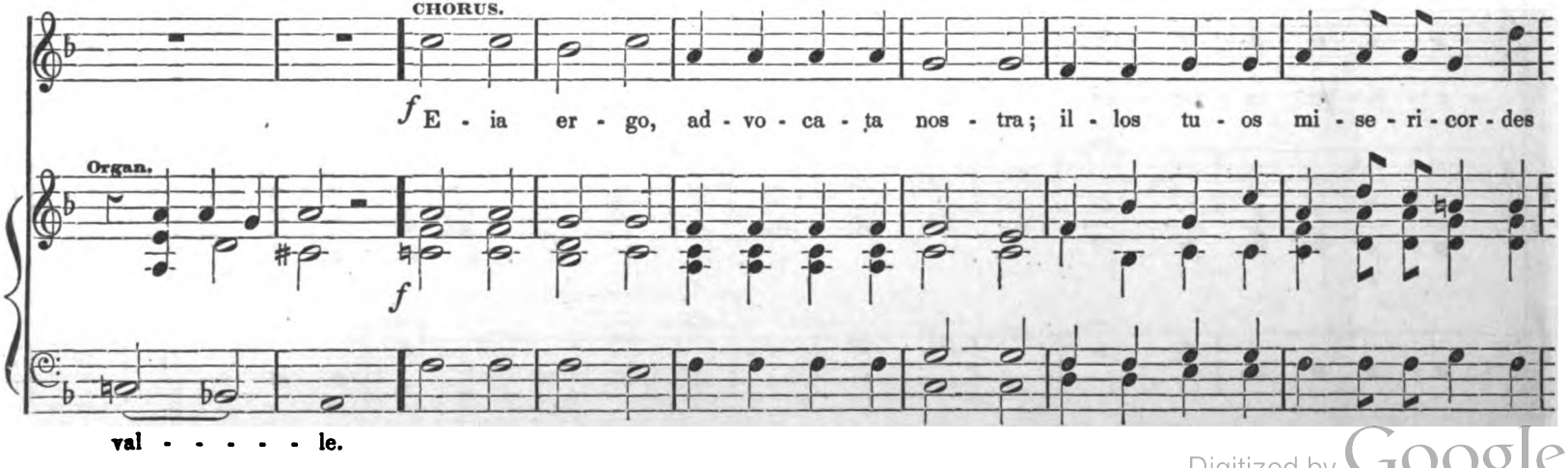
Digitized by Google

Response — " Quia surrexit Dominus vere — Alleluia."

Digitized by Google

SALVE REGINA.

Digitized by Google



Digitized by Google

Response—"Ut digni efficiamur promissionibus Christi."

Digitized by Google

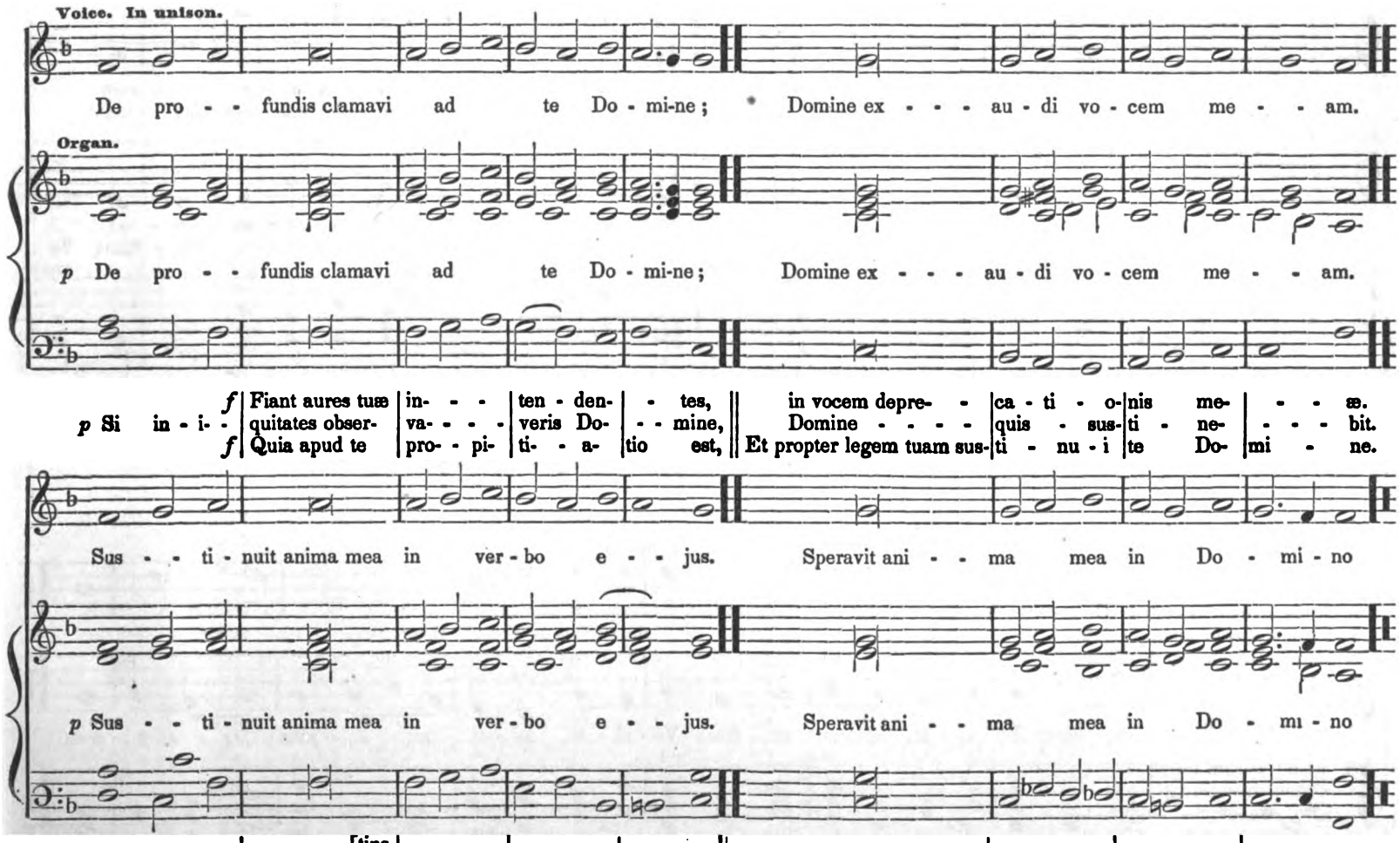
TANTUM ERGO.

Response — "Omne delectamentum in se habentem."

Digitized by Google

Digitized by Google

Digitized by Google



Digitized by Google

MEMENTO DOMINE.

2. Sicut juravit - - - - - - - - - -	Domino;	votum vovit - - - - - -	Deo	Jacob.	3.
3. Si introiero in tabernaculum domus - - - - - -	meæ,	si ascendero in lectum - - - -	strati	mei.	4.
4. Si dedero somnum oculis - - - - - - -	meis,	et palpebris meis dormi- - - - -	tati-	onem.	5.
5. Et requiem temporibus meis: donec inveniam locum	Domino;	tabernaculum - - - - -	Deo	Jacob.	6.
6. Ecce audivimus eam in E- - - - - - -	phrata:	invenimus eam in - - - - -	campis	silvæ.	7.
7. Introibimus in tabernaculum - - - - - -	ejus:	adorabimus in loco ubi steterunt -	pedes	ejus.	8.
8. Surge, Domine, in requiem - - - - - -	tuam;	tu et arca santificati- - - - -	onis	tuæ.	9.
9. Sacerdotes tui induantur jus- - - - - - -	titiam:	et Sancti - - - - - -	tui ex-	ultent.	10.
10. Propter David servum - - - - - - -	tuum,	non avertas faciem - - - -	Christi	tui.	11.
11. Juravit Dominus David veritatem, et non frustrabitur	eam:	de fructu ventris tui ponam super -	sedem	tuam.	12.
12. Si custodierint filii tui testamentum - - - - -	meum,	et testimonia mea hæc, quæ do- - -	cebo	eos,;	13.
13. Et filii eorum usque in - - - - - - -	sæculum,	sedebunt super - - - - -	sedem	tuam.	14.
14. Quoniam elegit Dominus - - - - - - -	Sion:	elegit eam in habitati- - - -	onem	sibi.	15.
15. Hæc requies mea in sæculum - - - - - -	sæculi:	hic habitabo, quoniam e- - - -	legi	eam.	16.
16. Viduam ejus benedicens bene- - - - - - -	dicam:	pauperes ejus satu- - - - -	rabo	panibus.	17.
17. Sacerdotes ejus induam salu- - - - - - -	tari:	et sancti ejus exultatione - - -	exul-	tabunt.	18.
18. Illuc producam cornu- - - - - - - -	David:	paravi lucernam - - - - -	Christo	meo.	19.
19. Inimicos ejus induam confusi- - - - - -	one:	super ipsum autem efflorebit sanctifi-	catio	mea.	20.
20. Gloria Patri, &c.					

Digitized by Google

2. Et secundum multitudinem miserati- -	o - num	tuarum,	dele iniqui-	ta - tem	me - am.	3.
3. Amplius lave me ab iniqui- - - -	ta - te	me - a,	et a peccato	me - o	munda me.	4.
4. Quoniam iniquitatem meam ego - -	cog- - -	nos - co,	et peccatum meum contra	me est	sem - per.	5.
5. Tibi soli peccavi, et malum co- - -	ram te	fe - ci ;	ut justificeris in sermonibus tuis, et	cum judi-	ca - ris.	6.
6. Ecce enim in iniquitatibus con- - -	cep- - -	tus sum,	et in peccatis concepit me [vincas	ma - ter	me - a.	7.
7. Ecce enim veritatem - - - -	di - lex-	is - ti ;	incerta et occulta sapientiæ tuæ ma-	tas - ti	mi - hi.	8.
8. Asperges me hyssopo et - - - -	mun- - -	da - bor :	lavabis me, et super nivem [nifes-	de - al-	ba - bor.	9.
9. Auditui meo dabis gaudium et - - - -	læ- - - -	titi - am :	et exultabunt ossa hu-	mi - li-	a - ta.	10.
10. Averte faciem tuam a pec- - - -	ca - tis	me - is,	et omnes iniquitates	me-as	de - le.	11.

V. S.

Digitized by Google

11	Cor mundum crea in - - - - -	me, -	De - us;	et spiritum rectum innova in vis-	ceri-bus	me - is.	12.
12.	Ne projicias me a - - - - -	faci - e	tu - a:	et Spiritum Sanctum tuum ne	aufe - ras	a me.	13.
13.	Redde mihi lætitiam salu- - - - -	ta - ris	tu - i;	et spiritu principali con- -	fir - ma	me.	14.
14.	Docebo iniquos - - - - - -	vi - as	tu - as;	et impii ad te - - -	con - ver-	ten - tur.	15.
15.	Libera me de sanguinibus, Deus, Deus sa-	lu - tis	meæ;	et exultabit lingua mea jus- -	titi - am	tu - am.	16.
16.	Domine, labia mea - - - - -	a - pe-	ri - es;	et os meum annuntiabit -	lau - dem	tu - am.	17.
17.	Quoniam si voluisses, sacrificium dedissem	u- -	ti - que;	holocaustis non delec- - -	ta- -	be - ris.	18.
18.	Sacrificium Deo spiritus con- - - -	tri - bu-	la - tus:	cor contritum et humiliatum, Deus,	non de-	spi - cies.	19.
19.	Benigne fac, Domine, in bona voluntate	tu - a	Sion,	ut ædificentur muri - -	Je-	rusalem.	20.
20.	Tunc acceptabis sacrificium justiciæ, obla-	ho - lo-	causta;	tunc imponent super altare -	tu - um	vitulos.	21.
21.	Gloria - - - - - [tiones et	Patri et	Filio;	et Spiri- - - - -	tu - i	Sancto.	22.
22.	Sicut erat in principio et nunc et -	semper	et in sæcula	sæcu- - - - - -	lorum. -	A- - men.	

STABAT MATER.

Digitized by Google

FOR PALM SUNDAY.

G. W. LLOYD.

To be sung during the blessing of the Palms.

Digitized by Google

Digitized by Google

Digitized by Google

EASTER HYMN.

Digitized by Google

2.
Et mane prima sabbati,
Ad ostium monumenti,
Accesserunt discipuli. Alleluia, &c.

3.
Et Maria Magdalene,
Et Jacobi et Salome,
Venerunt corpus ungere. Alleluia, &c.

4.
In albis sedens Angelus
Prædixit mulieribus:
In Galilæa est Dominus. Alleluia, &c.

Digitized by Google

VENI CREATOR SPIRITUS.

G. W. LLOYD.

Digitized by Google

O SALUTARIS.

L' ABBE ROSE.

FOR TWO SOPRANI AND BASS, OR TWO TENORI AND BASS, WITHOUT ACCOMPANIMENT.

Digitized by Google

Digitized by Google

Digitized by Google

"Jerusalem, my happy Home."

The words to the following Hymns are from the "LYRA CATHOLICA," and "THE YOUTH'S CATHOLIC HYMN BOOK."

Digitized by Google

"O Power Divine!"

VIOTTI.

Tenor. LENTO.

1. O Power Di - vine! O Char - i - ty! Heaven's choicest blessings join in thee; In thee, the source of ev - ery grace, In thee the sooth - ing balm of peace.

Alto.

2. Ce - les - tial gift! O heavenly fire! That burns up each cor-rupt de - sire; That made the martyrs smile at death, And in sweet rap - tures yield their breath.

Soprano.

Bass.

"O thou the Father's Image blest."

BEETHOVEN.

Tenor.

1. O thou the Fa - ther's Im - age blest, Who call - est forth the morn - ing

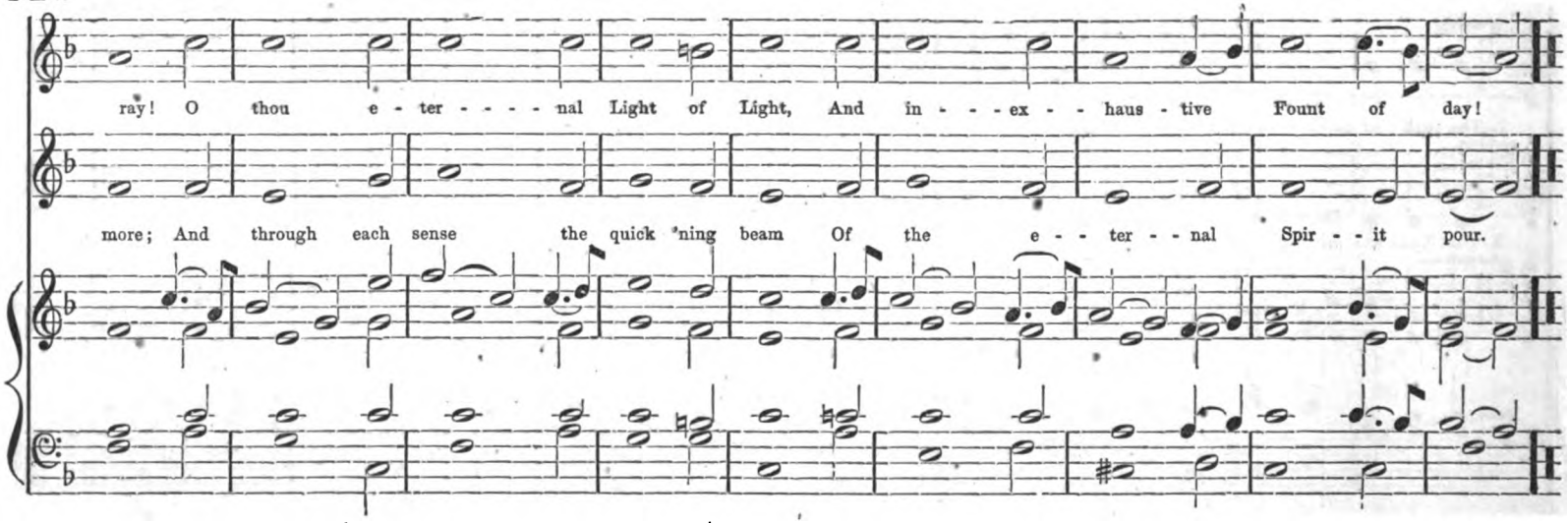
Alto.

2. True Sun!— up - - on our souls a - - - rise, Shin - - - ing in beau - ty ev - er -

Soprano.

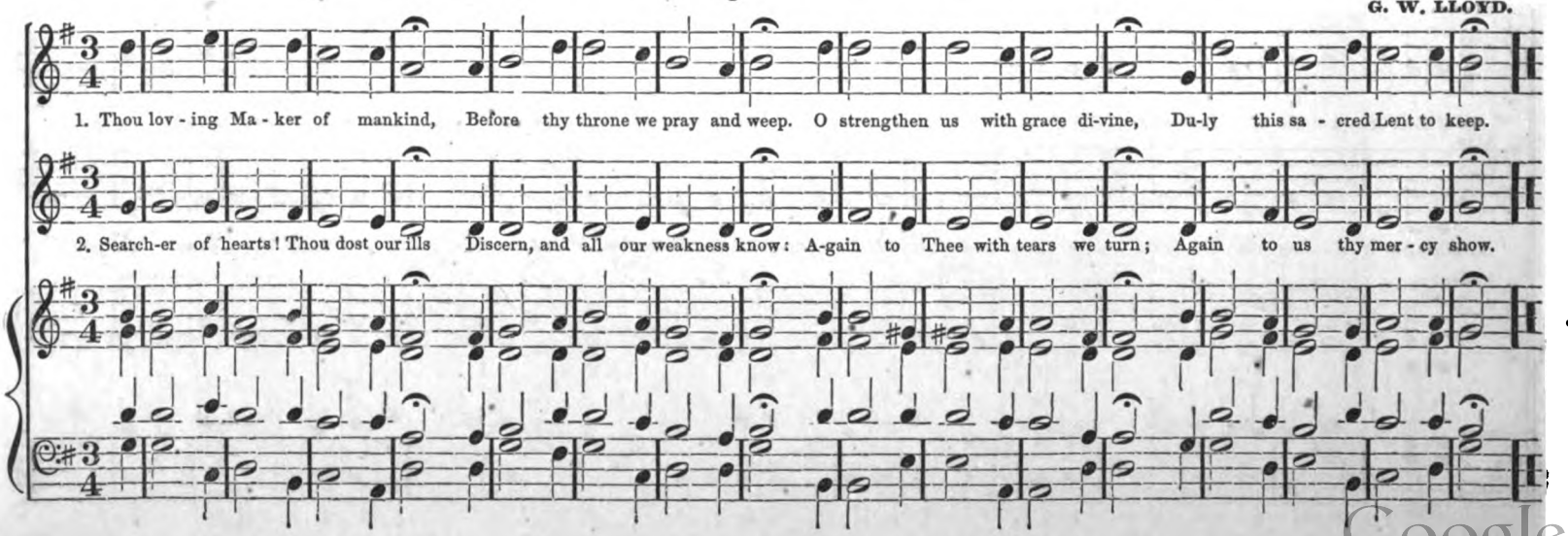
Bass.

Digitized by Google



"Thou Loving Maker of Mankind."

G. W. LLOYD.



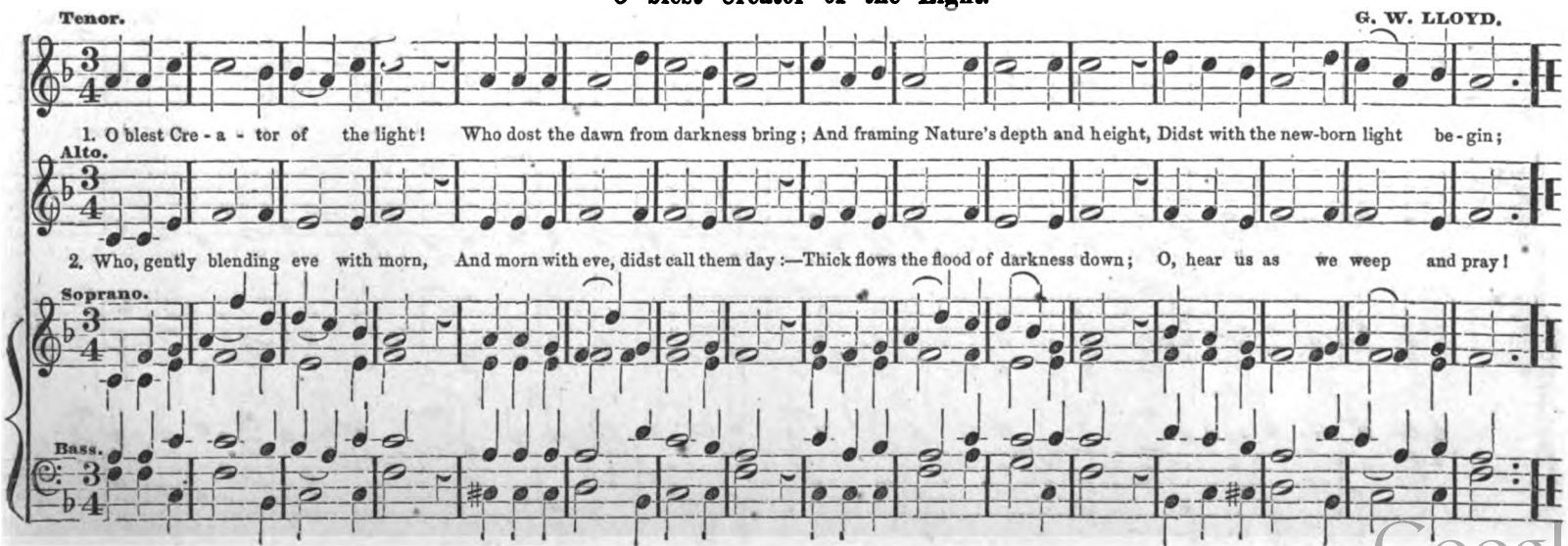
Digitized by Google

"The Pall of Night o'ershades the Earth."

G. W. LLOYD.

"O blest Creator of the Light."

G. W. LLOYD.



Digitized by Google

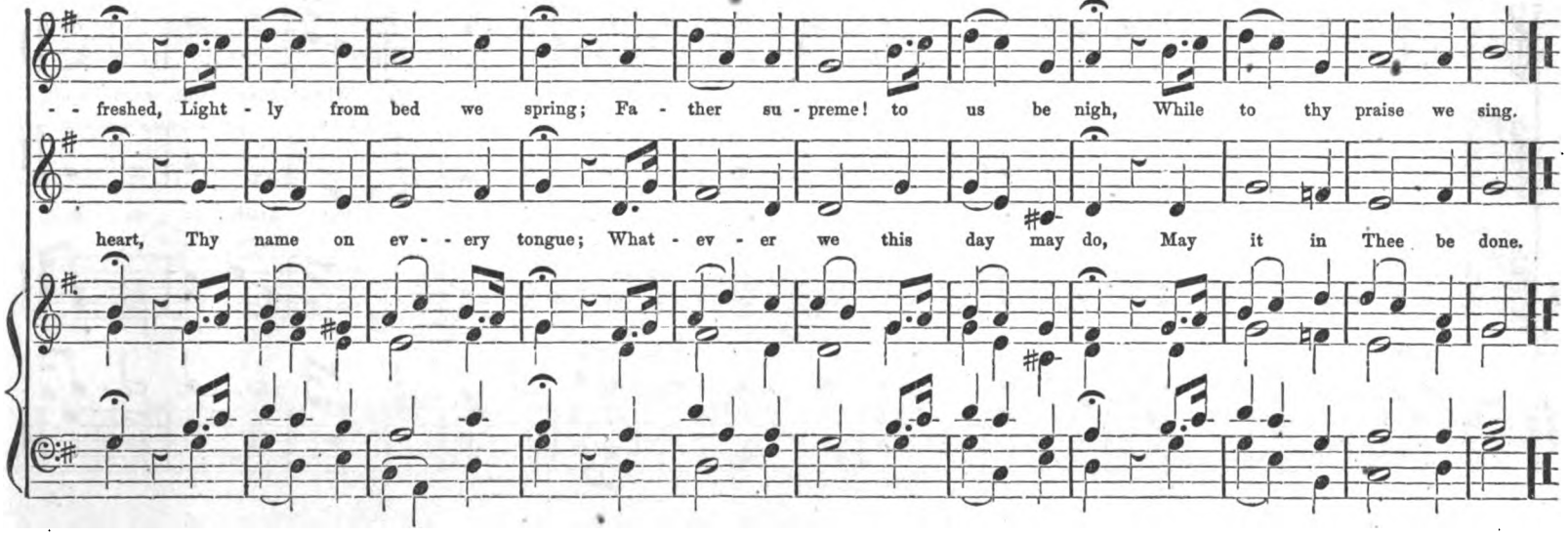
"O thou true life of all that live."

G. W. LLOYD.

"Our limbs with tranquil sleep refreshed."

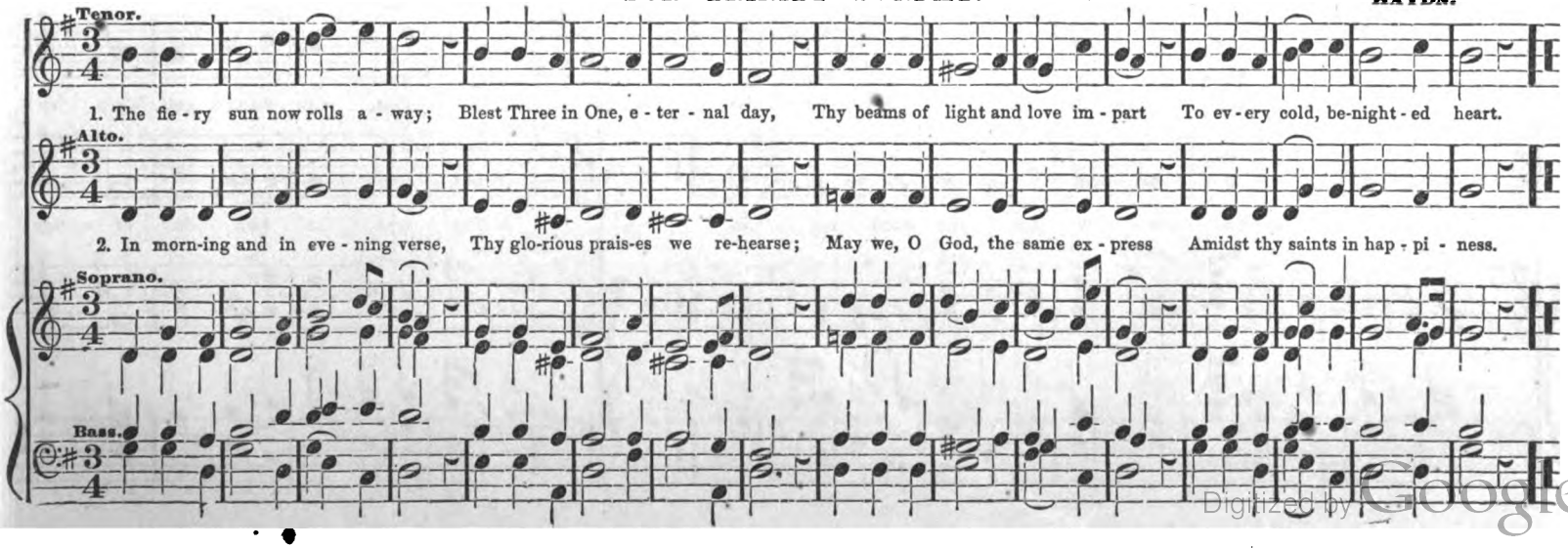
G. W. LLOYD.

Digitized by Google



FOR TRINITY SUNDAY.

HAYDN.



Digitized by Google

"Now with the rising golden dawn."

G. W. LLOYD.

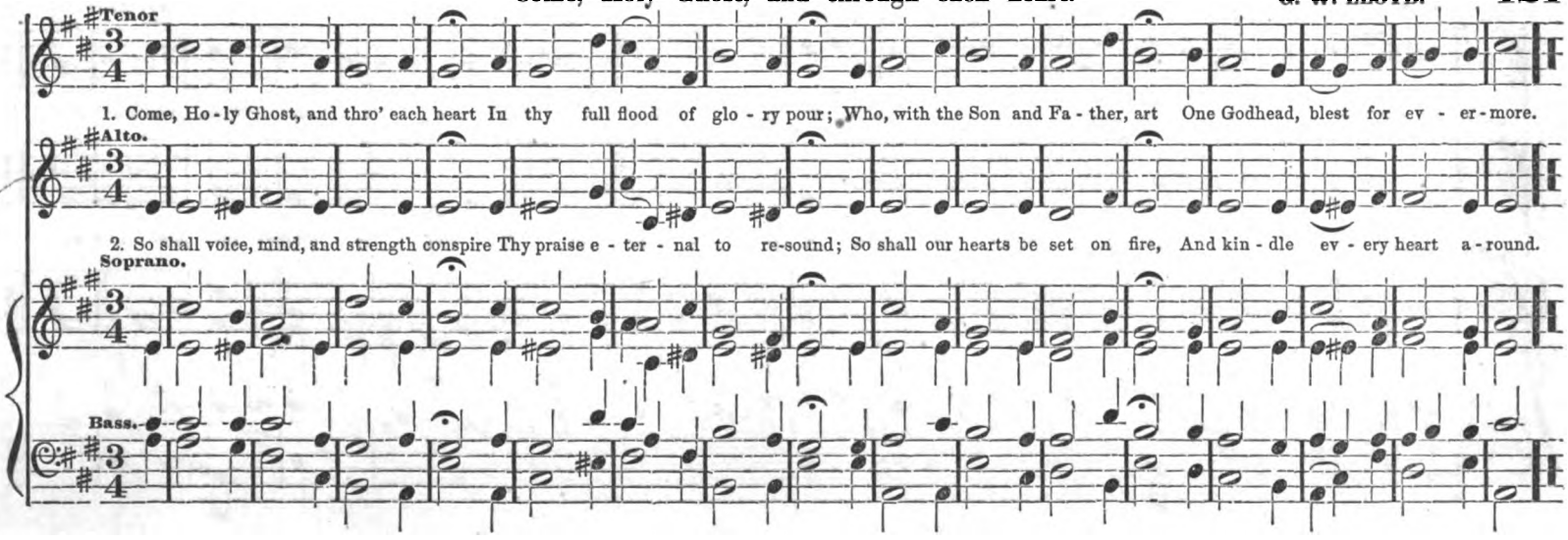
"Hail! O Queen of Heaven enthroned.

C. M. VON WEBER.

Digitized by Google

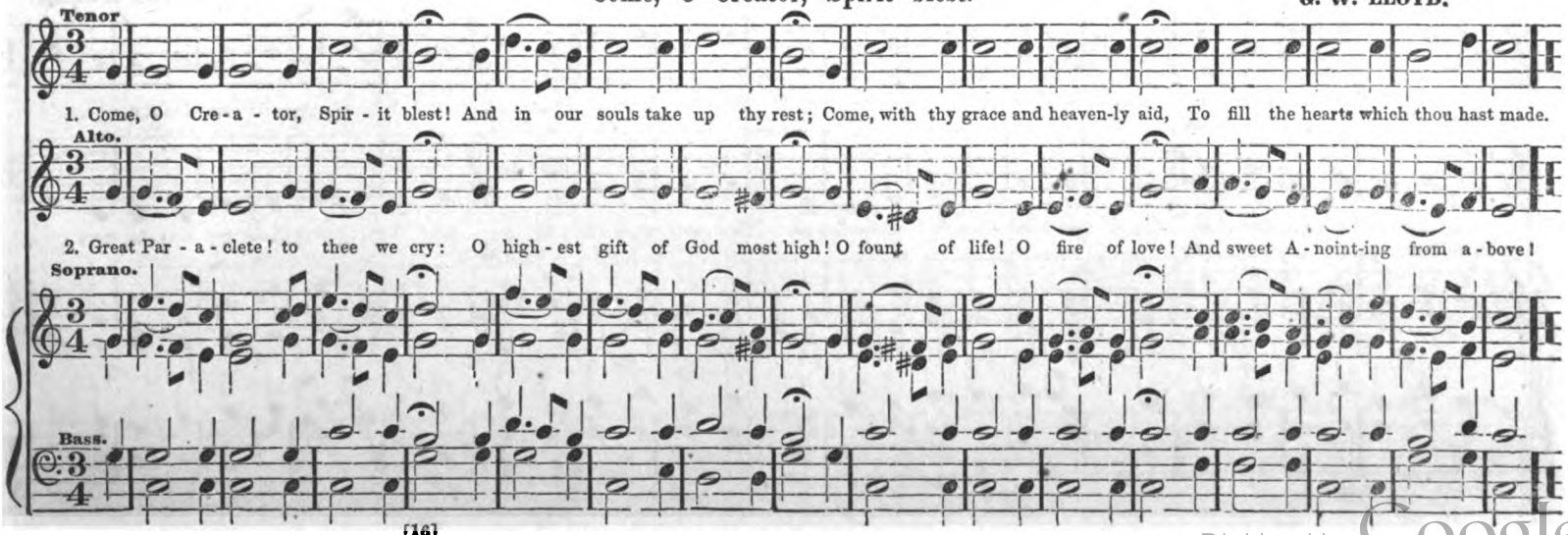
"Come, Holy Ghost, and through each heart."

G. W. LLOYD.



"Come, O Creator, Spirit blest."

G. W. LLOYD.



Digitized by Google

G. W. LLOYD.

Tenor.

1. All ye who seek, in hope and love, For your dear Lord, look up a - bove! Where, trac'd up - -

Alto.

2. Lo! on the trem - bling verge of light, A some - - thing all di - vine - ly bright! Im - mor - - tal,

Soprano.

Bass.

on the a - - zure sky, Faith may a glo - rious form de - scry.

in - - fi - - nite, sub - lime! Old - er than cha - os, space, or time.

"My God, my Life, my Love."

G. W. LLOYD.

Tenor.

1. My God, my Life, my

Alto.

2. My faith be - holds thee,

Soprano.

Bass.

Digitized by Google

love; To Thee, to Thee I call! O, come to me from heaven a - bove, And be my God, my all.

Lord, Con - cealed in hu - man food; My sen - ses fail; but in thy word I trust, and find my God.

CHRISTMAS VESPER HYMN.

Words by BISHOP HUGHES.

G. W. LLOYD.

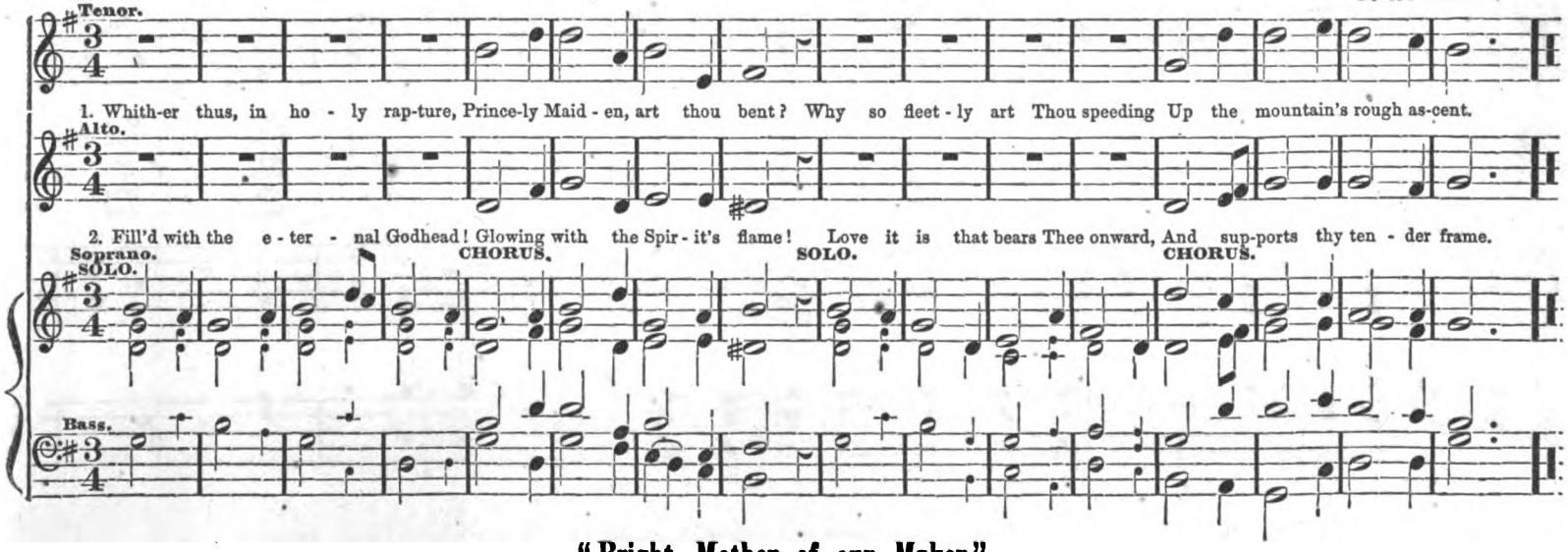
SOLO. Allegretto.

1. De - - - part, a while, each thought of care, Be earth - ly things for -
2. For, hark! the peal - - ing cho - rus swells, De - - - vo - - tion chants the
3. Thine, won - - - drous Babe of Gal - - - i - lee! Fond theme of Da - - vid's
4. And hark! a - - - - gain the cho - - - rus swells, The song is waft - - ed
5. My heart doth feel that still He's near, To meet the soul in
6. But hark! the peal - - ing cho - - - rus swells A - - - new its thrill - - ing

Digitized by Google

Digitized by Google

G. W. LLOYD.



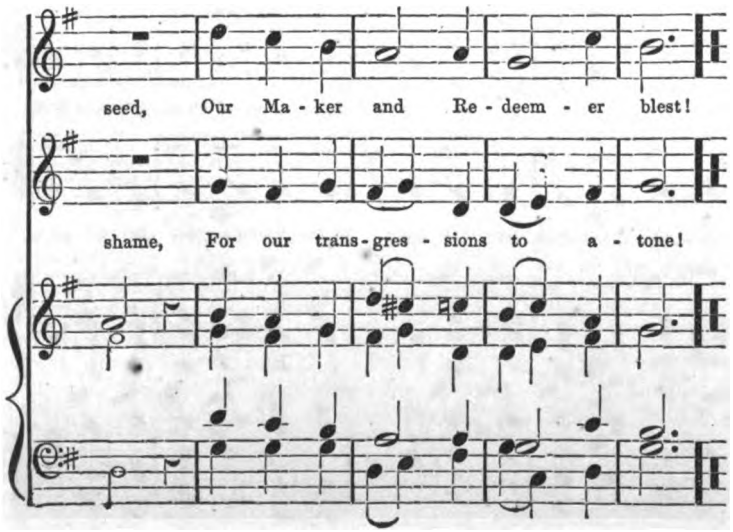
"Bright Mother of our Maker."

G. W. LLOYD.

Digitized by Google

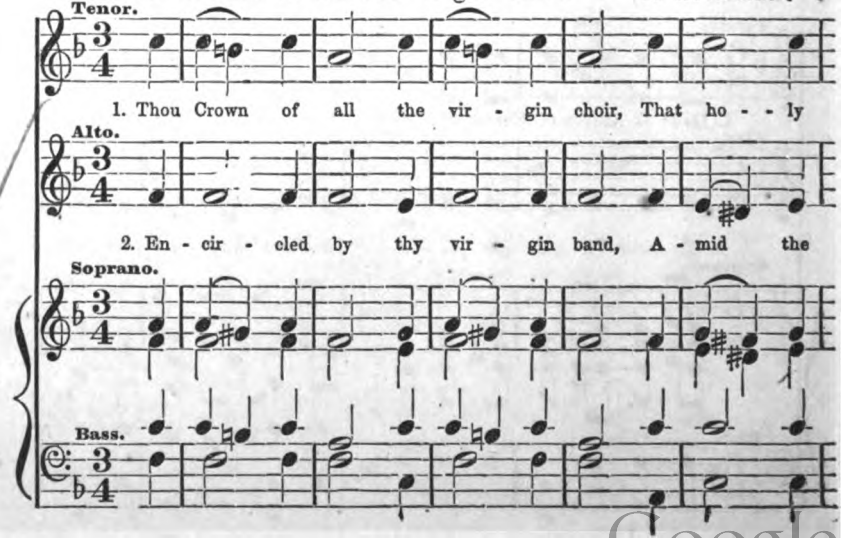
"O thou pure light of souls that love."

G. W. LLOYD.



"Thou Crown of all the virgin choir."

G. W. LLOYD.



Digitized by Google

Mo - ther's Vir - - gin Son, Who is, a - lone of wo - man - kind, Mo - ther and Vir - gin both in one!

lil - ies thou art found; For thy pure brides, with lav - ish hand, Scat - tering im - mor - tal gra - ces round.

"Hail! O Queen of Heaven enthroned."

G. W. LLOYD.

Tenor.

1. Hail! O Queen of Heaven en-throned! Hail, by an - gels Mis-tress owned! Root of Jes - se! Gate of morn! Whence the world's true Light was born:

Alto.

2. Glo - rious Vir - gin, joy to thee, Love-liest whom in heaven they see: Fair - est thou where all are fair! Plead with Christ our sins to spare.

Soprano.

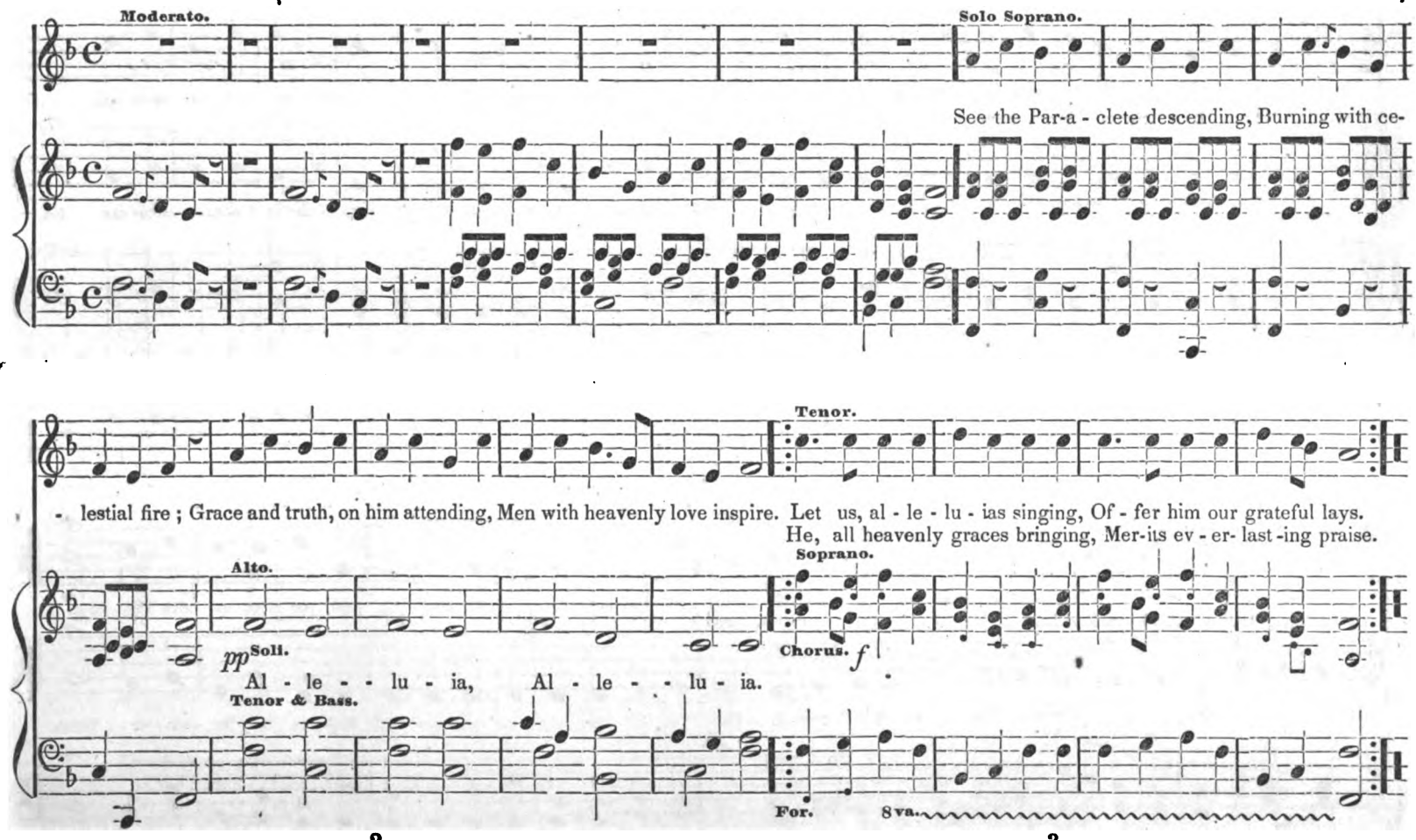
Bass.

Digitized by Google

"Saving Host."

G. W. LLOYD.

Digitized by Google



2.

Men, in every danger fearing,
Now the greatest dangers scorn ;
Midst of torments persevering,
Show themselves in Christ new born.
Chorus. — Let us Alleluias, &c., &c.

3.

Source of love, our hearts inflaming
With true zeal and virtue pure,
Grant we may, in heaven reigning,
Sing thy praise forevermore.
Chorus. — Let us Alleluias, &c., &c.

Digitized by Google

3.
The posts, thus marked with sacred gore,
The wasting angel passes o'er;
The yielding sea divides its waves;
Egyptians float in liquid graves.

4.
Our paschal feast and sacrifice
Is Christ the Lamb, who for us dies:
Christ is the pure unleavened bread,
By which the purest minds are fed.

5.
O true celestial sacrifice!
By thee hell's power vanquished lies;
Relentless Death unlocks his chains,
And life eternal man regains.

6.
The tyrant prince of hellish might
Thus conquered, and th' infernal fight
Thus won, victorious Christ displays
His trophies, and to heaven conveys.

7.
That we forever may possess
This joyful paschal happiness,
From death of sin, O Jesus, free
Those that are born again of thee.

8.
To God the Father, and the Son,
Who rose from death, be homage done:
This praise forever let's repeat
To God the Holy Paraclete.

Digitized by Google

2
He from his Father's bosom sprung,
Came down to save our race;
He now returns, in triumph borne,
Back to his native place.

3
See, how the Conqueror mounts aloft,
And to his Father flies,
With scars of honor in his flesh,
And triumph in his eyes.

4
There our exalted Savior reigns,
And scatters blessings down;
With him th' Almighty Father shares
The glory of his throne.

5
Lift up your eyes, ye sons of light,
Up to the throne of grace;
See what immortal beauties shine
Around your Savior's face.

6
Come, let us join our cheerful songs
With angels round the throne;
Ten thousand thousand are their tongues;
But all their joys are one.

7
Live, glorious Lord, and reign on high;
Let every nation sing,
And angels praise, with endless joy,
Our Savior and our King.

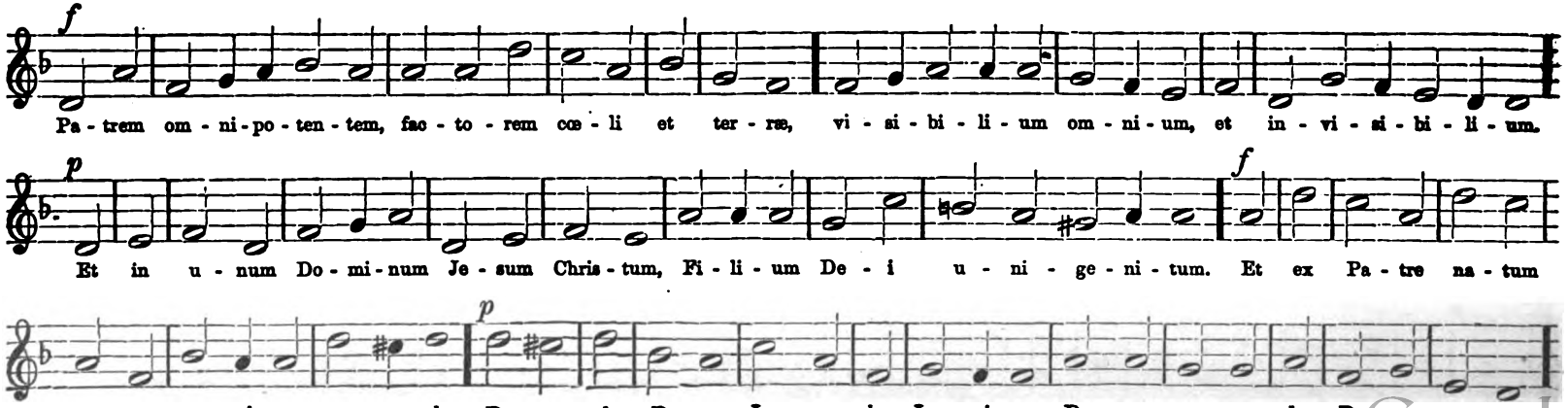
Digitized by Google

Digitized by Google

GLORIA.

Digitized by Google

CREDO.



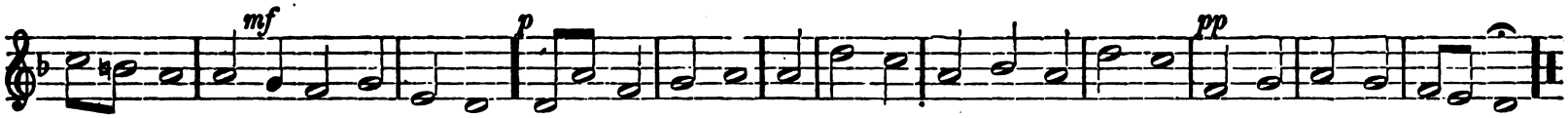
Digitized by Google

Digitized by Google

SANCTUS.

AGNUS DEI.

Digitized by Google



GREGORIAN MASS FOR THE DEAD.

Digitized by Google

KYRIE

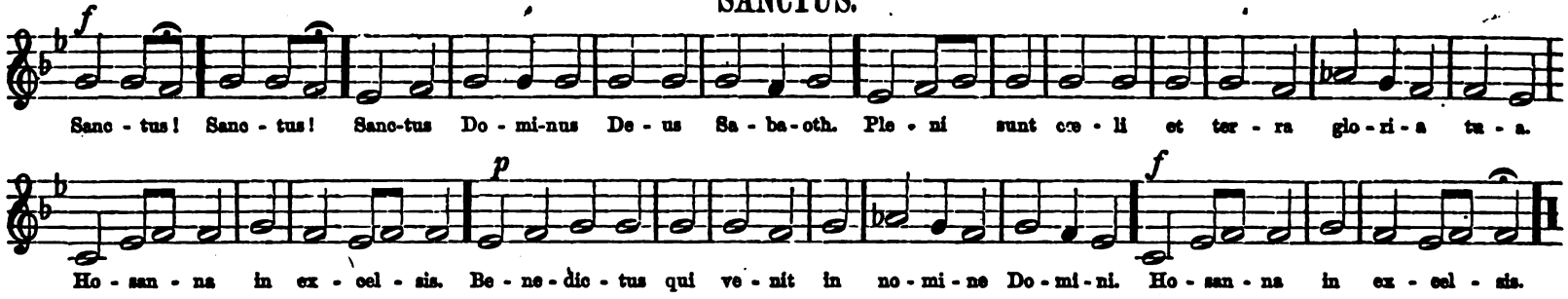
SEQUENCE.

Digitized by Google

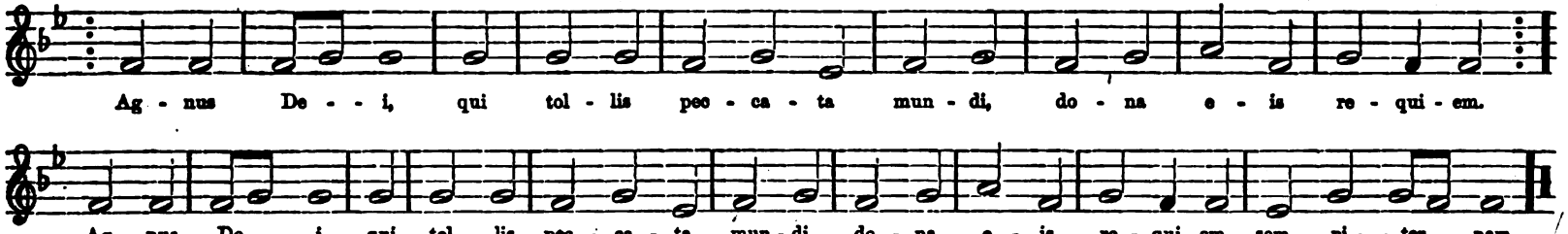
Digitized by Google

Digitized by Google

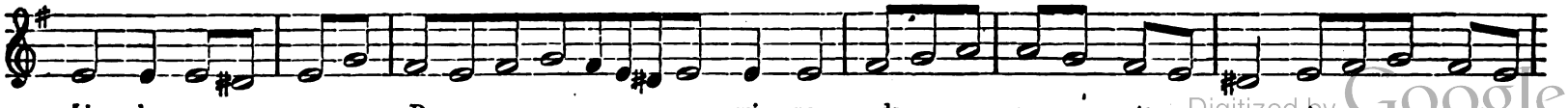
SANCTUS.



AGNUS DEI.



LIBERA.



Digitized by Google

Digitized by Google

ig - - nem. Re - qui - em æ - ter - nam do - na . . . . . e - is, Do - mi - ne, . . et lux

per - pe - tu - a lu - - ce - at . . . . e - is. Li - be - ra me, Do - - - - - - - mi - ne,

de . . . . mor - - te æ - ter - - na in Di - e . . il - la . . . . tre - - men - - - da, . . : Quan - do

Cœ - - li mo - - - ven - di sunt et . . . Ter - - - fa, Dum ve - - - - - - - - - ne - ris

ju - - di - - ca - - - - - - - re . . . . sæ - - - - cu - lum per . . . ig - - - - - nem.

KYRIE.

SOLO. CHORUS.

Ky - ri - e e - le - i - son. Chris - te e - le - i - son. Ky - ri - e e - - - - - - le - i - son.

Digitized by Google

Pater noster.

P. Et ne nos induces in tentationem.

Sed libera nos a ma - lo.

P. Aporta inferi.

Erue, Domine, animam e - jus.

P. Requiescant in pace.

A - - men.

P. Domine, exaudi orationem meam.

Et clamor meus ad te ve - niat.

P. Dominus vobiscum.

Et cum spiritu tu - - o.

P. Oremus.

A - men.

Digitized by Google

Digitized by Google

Acme
Bookbinding Co., Inc.
100 Cambridge St.
Charlestown, Mass. 02129

DEC 2 9 1982

Digitized by Google

M2099.L6
The chapel choir book :
Andover-Harvard
001623371
3 2044 077 914 646

Digitized by Google

Acme
Bookbinding Co., Inc.
100 Cambridge St.
Charlestown, Mass. 02129

DEC 2 9 1982

Digitized by Google

M2068.L6
The chapel choir book :
Andover-Harvard
001623371
3 2044 077 914 646

Digitized by Google

Acme
Bookbinding Co., Inc.
100 Cambridge St.
Charlestown, Mass. 02129

DEC 2 9 1982

Digitized by Google

M2068.L6
The chapel choir book :
Andover-Harvard
001023371
3 2044 077 914 646

Digitized by Google

Digitized by Google